Design Course

Digital Illustration

The Art of Computer Representation

by
Mr. Gautam Kumar with Prof. Ravi Mokashi Punekar
DoD, IIT Guwahati

Source:
https://www.dsource.in/course/digital-illustration

1. Introduction
2. Tree Module
3. Sadhu Module
4. Composition of Sadhu under Tree
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Introduction

Objective:
Ability to draw and illustrate to express ideas is fundamental to all designers. This module presents a comparative approach of illustration techniques using:

1. Free-hand illustration
   a. Using Paper and Pencil technique
   b. Using water colours technique

2. Digital illustration technique on a computer

It will introduce the basic understanding of
- Figure and ground
- Scale and Proportions
- Light and Shadow effects in creating expressive illustrations

In this module the techniques are demonstrated step by step choosing two subjects:
i) Illustration of an Indian Sadhu and
ii) Illustration of a Tree

Further these two illustrations are combined to generate a scene: "Composition of the sadhu sitting under the tree meditating in a forest" using digital technique.

Illustration:
An 'illustration' is an artwork that makes something clear or attractive. A digital illustration employs the use of a pen-tablet in place of traditionally used paper and pencils or brushes, and software which tries to mimic the use of physical media through various brushes and paint effects.

However in order to create a digital illustration the basics of traditional illustrations must be clear. Hence in this particular module the basics of traditional pencil sketching and painting are explained followed by the digital illustration. For comparison purpose a tree and an Indian Sadhu have been used for the all the media.

Tools:
Basic Tools -
• For Pencil Shading
 - Put Pencils Detail by Strokes

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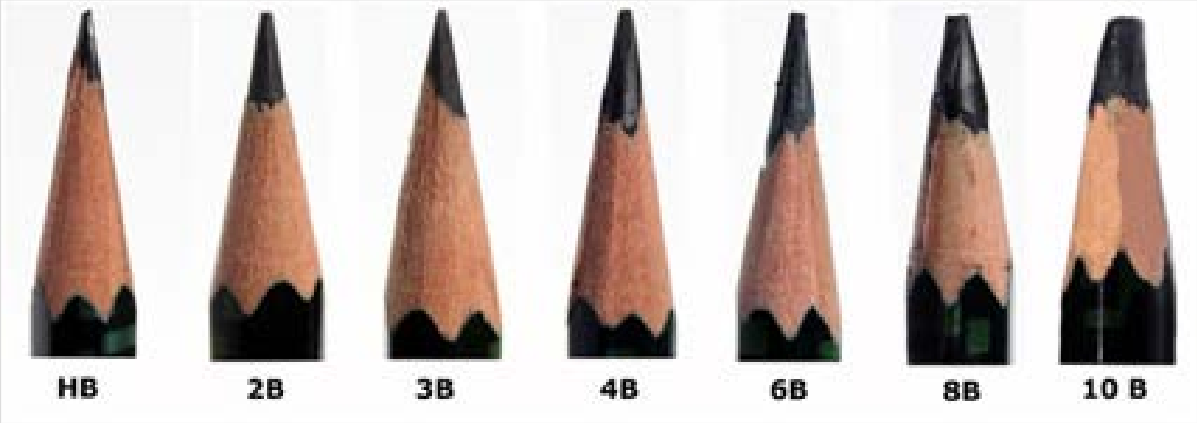
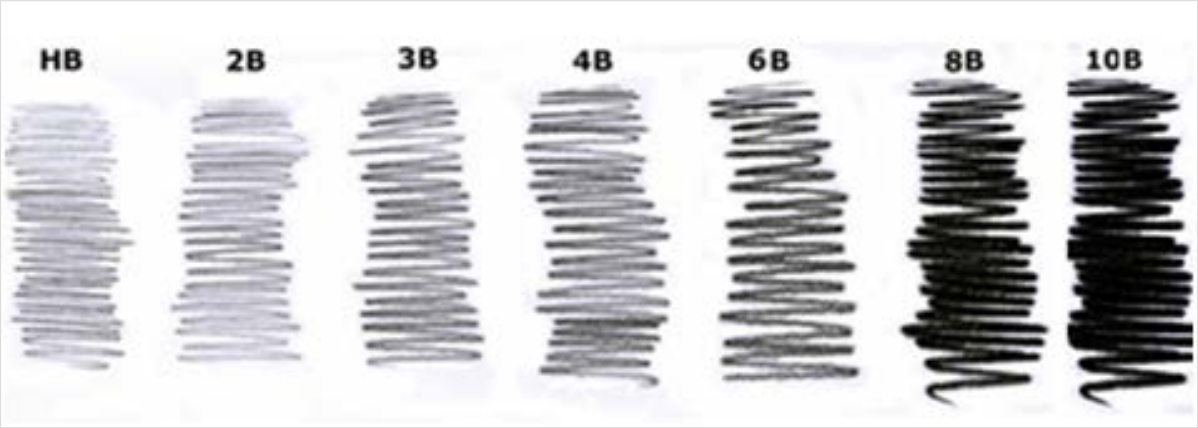
- For Watercolour
  - Basic Tools - Brushes
  - Tools required for water colour illustrations
- For Digital Illustration

Basic Tools for Pencil Shading:
There are many types of pencils for drawing and shading. For drawing it is recommended to use H.B & 2B. For Shading, pencils that are easily available in the market include (H.B, 2b, 3b, 4b, 5b, 6b, 8b, and 10b).



- **Put Pencils Detail by Strokes:**
  Shading stokes: Lighter tones to darker tones in.



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Basic tools for Watercolour:
Although Watercolour painting - an old method used in the Egyptian on papyrus and by the Chinese on silk - its original use on paper was to elaborate upon line drawings with monochromatic washes. It gradually evolved to become an important medium on paper.

The traditional and most common support for watercolour paintings is paper. Watercolours are usually transparent, and appear luminous because the pigments are laid down in a relatively pure form with few types of filler obscuring the pigment colours.

The beauty of watercolour painting lies in its fresh, transparent effect, and the approach must often be one in which the value, colour, and drawing are accomplished in a single operation.

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- Basic Tools - Brushes:
Artist's paint brushes come in an array of sizes, shapes, and hairs.
Example: Rounds, Flats, Mops, Filbert, Rigger, Fan and Acrylic brushes.

It's selection mostly depends on which type's of medium we are using. In this module we are going to learn water colour and for which we will use round brushes. They are specified Number wise from 0/00/1/2/3/4/5/6/8/10/12/14.

- Tools required for water colour illustrations:
Water colour, Colour plate, water, Dry cloth.

Basic Tools for Digital Illustration:
Digital Tools include: Pen tablet or a mouse. Graphic tablet is an important tool for a digital art illustration because it allows the user to make a mark easily in any direction. Using pen tablet Designers' can make illustrations with more lively effects and the art work are more sharp.

Software for Graphic Design applications:
Corel Painter, Adobe Photoshop, Art Rage, Sketchbook pro and GIMP, Krita

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Pencil Sketches:
- Paper and Pencil technique for Illustrating a 'Tree'
- Paper and Pencil technique for Illustrating 'Sadhu'

Paper and Pencil technique for Illustrating a 'Tree':

Step 1:
At first select paper, shading pencils, eraser. Prepare to draw starting with H.B and 2B grade pencils since these are light pencils.

Step 2:
After drawing the outlines, fill to shade starting from light to dark using shading pencils of grades 2b, 4b, 6b, 8b and 10b. Keep in mind the direction of light falling on the tree. Accordingly fill and vary tones of light and shade on drawing of the tree.

Step 3:
Final touches can be given using 10b grade pencil.

Paper and Pencil technique for Illustrating 'Sadhu':
Step 1:
At first select paper, shading pencils, eraser. Prepare to draw starting with H.B and 2B grade pencils since these are light pencils.

In illustrating the human body remember to follow human proportions. We know that a perfect body is 8 heads

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high.

For illustrating a 'Sadhu' in sitting position the posture could be assumed to be 4 or 4/1/2 head proportion.

With this as guideline draw a light sketch of the 'sadhu' roughly maintaining the body tobe 4 times the proportion of the head.

Step 2:
After completing the sketch of the Indian 'Sadhu', fill to shade starting from light to dark using shading pencils of grades 2b, 4b, 6b, 8b and 10b. Keep in mind the direction of light falling on the body. Accordingly fill and vary tones of light and shade on drawing of the 'sadhu' to make the illustration realistic and three dimensional.

Step 3:
Final touches of light and shadow can be given using 10b grade pencil to complete the illustration.

Illustration using Water colour:
• Illustrating the 'Tree'
• Illustrating the 'Sadhu'

Illustrating the 'Tree':
Step 1:

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At first select suitable hand-made paper, shading pencils, eraser. Prepare to draw a light sketch of the 'tree' starting with H.B and 2B grade pencils since these are light pencils.

Step 2:
Prepare water colour swatches to get the tonal variations of light and shadow: lemon yellow, gamboge, yellow ochre, sap green, vermilion green, cobalt blue, and Brown. (refer colour chart)

Always remember to study the direction of light falling on the tree. According fill colour on 'tree' with tints in the direction of light and darker shades farther away from the direction of the light source.

Step 3:
Final touches with colour can be given using 3 and 12 number brushes to achieve details strokes and appropriate colour. Note the shadow of the tree falling on the ground. Use suitable colours and shades to create this effect.

Illustrating the 'Sadhu':
Step 1:
At first select suitable hand-made paper, shading pencils, eraser. Prepare to draw a light sketch of the 'sadhu' starting with H.B and 2B grade pencils since these are light pencils.

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Step 2:
Prepare water colour swatches to get the tonal variations of light and shadow: lemon yellow, gamboge, yellow ochre, sap green, vermilion green, cobalt blue, and Brown. (refer colour chart)

Always remember to study the direction of light falling on the 'Sadhu'. According fill colour on 'sadhu' with tints in the direction of light and darker shades farther away from the direction of the light source..

Step 3:
Final touches with colour can be given using 3 and 12 number brushes to achieve details strokes and appropriate colour for the eyes hair colour etc.

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Making of the Indian 'Sadhu' and 'Tree' in Digital Painting (Video)**:**

Creating a digital composition of a 'Sadhu' meditating under a tree in a forest using digital illustration of 'sadhu' and 'tree' (Video)

Using the different features of Photoshop including drawing tools, editing tools, layers etc. it is possible to merge together Tree & Indian 'sadhu' into one composite composition. Further effect of a dense forest can be created by copying part or whole elements of the tree, filling the ground in shade of blue and merging and blending images using 'feather' feature to create illusion of depth. The final composition is of a 'sadhu' sitting meditating under a tree in a forest.

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Tree Module

Pencil Illustration of Tree

Water Colour Illustration of Tree

Digital Illustration of Tree

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Pencil Illustration of Tree

Sketching Techniques:

1. Introduction:
Here, we introduce sketching tools, pencil holding techniques, basic shading techniques and procedure used for pencil sketching. The coming sub-sections carefully explain these techniques with an example of pencil illustration of a tree.

2. Tools:
Various sets of pencils such as 4B stabilo, Hb pencil, 10b, 6b, 4b and 2b are used to illustrate the tree for various purposes.

Drawing sheet (commonly named as chart paper) is used here as a sketching surface. However, several other drawing papers such as bristol paper, charcoal paper, pastel papers, drawing paper and bond paper can be used for sketching purposes.

3. Pencil Holding Techniques:

• For Detail Work:
After shading some detail work is done to mark the prominence of certain elements in the sketch. For instance, while making a sketch of a face, detail work is done with the eye brows, hairs, eye ball etc. Textures can also be created with detail works. It is a time consuming process and requires a lot of patience.

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• **For Extremely Free Work:**
Sometimes the drawing surface is put on an Easel (frame/painting stand). This particular holding position gives ease at drawing and allows a free hand movement. Generally on easel or plane drawing surface this particular holding position is acquired for extremely free work.

• **For Broad Shading:**
The whole length of the lead is made to touch the surface. It covers a broad area while shading. It is basically done to save time during shading and to create a thick shade.

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• **For work at Easel:**
This holding style is generally adapted while working at easel (frame/stand) which is usually used by an artist to hold the drawing surface in standing position. This holding position allows a free movement while shading.

• **For Free Work:**
While working on a plane surface this holding position allows the artist to freely move his/her wrist. The little finger also gives a support to the hand and helps in balancing. Basically light outlines and shading are done with this holding style

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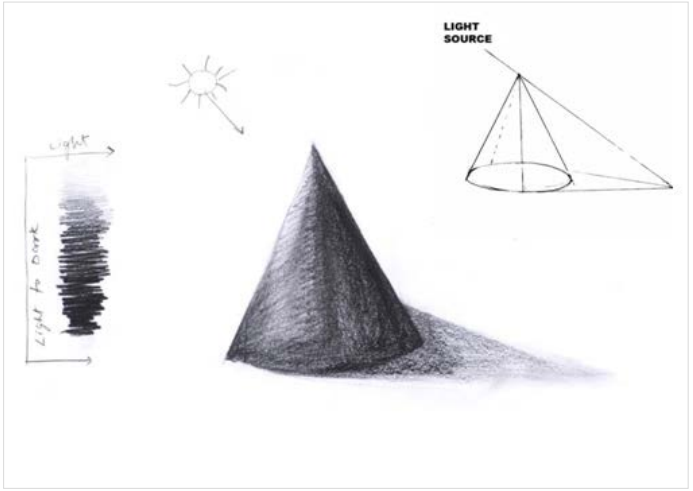
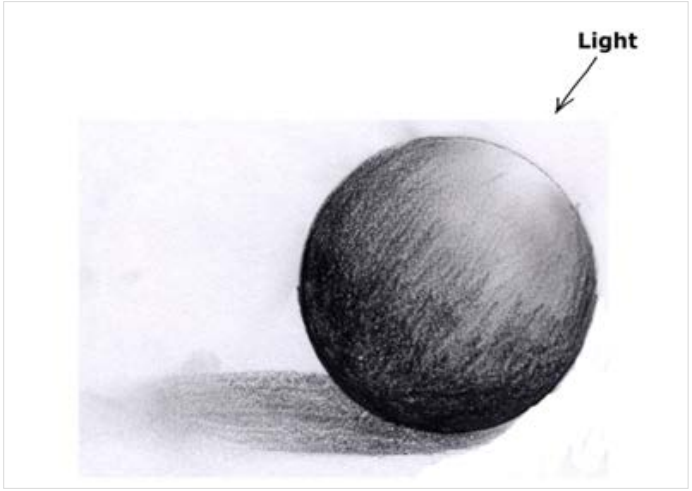
4. Shading Techniques:
Direction of light falling on the object is important for shading. Lighter shade is used for the highlighted portions; darker shade is used to show the depth of the object and to show the shadow of the object that is casted due to the direction of the light. As mentioned earlier the light and shade effect is dependent on the direction and position of the source of light. Let us fix the source of light as shown in the figure below. Based on this position of light, you will see that the depth of the figure is achieved by breaking the figure into three tones viz. light, mid and dark using 4b, 6b or 10b suitably. Highlights can be achieved using an eraser also.





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5. Tree in Pencil Shading:

• Step 1: (Skeleton)
A skeleton of a tree is outlined on the paper. It enables to maintain the contour of the tree. Shading is done within the contour.

• Step 2: (Tonal Variations)
Tonal variations of the shade (light to dark) is drawn. The degree of lightness or darkness of an area can be referred as tone in the language of art. Tone varies from the bright white of a light source through shades of gray to the deepest black shadows. In the illustration, the tonal variation is used to shade the highlights, shadows and depth portions. Darker tone is used for depths and lighter tone is used in highlighted areas. This tonal variation will help to guide the artist to select the right tone while shading the tree. The general technique of creating a tonal variation is basically done by using higher grades of pencils gradually. For instance 6b pencil gives a darker tone than 4b pencil. Such tonal variations can also be achieved by applying pressure on the pencil. If pressure is applied on the same pencil a dark tone is achieved.

• Step 3: (Shading)
In the illustration of the tree, sun is considered as the light source. Due to sunlight's direction (usually from the top), 4b pencil with a lighter shade is used for shading the tree at the top.

• Furnishing the Details:
Further details are shaded through 5b, 6b, and 10b pencils. 10b pencil is used to shade the tree trunk. Dark areas and shadows are added to the tree trunk according to the direction of the light. The texture of the wood is created in the tree trunk by putting pencil strokes. Required pressure is applied on the pencil while putting strokes, depending on the texture that is created over the shaded areas of the tree trunk. It is very important to understand the physical state of the object to be drawn in order to create its texture.

Shadow of the tree is drawn on the ground which is cast due to the source of the light from opposite direction (assumed in the sketch). The shading of tree shadow is comparatively darker than that of the ground shading. Dark strokes of detailed grasses are made on the ground with 10b pencil.

Check the Video for details of the step by step process of illustration.

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Water Colour Illustration of Tree

Tree in Water Colour:

1. Introduction:
This section introduces tools, basic painting techniques and procedure used in water colour painting. The coming subsections carefully explain painting illustration of a tree with water colour. The painting is also demonstrated through a video, where the whole illustration is recorded. At the end of this module the targeted viewer will be introduced to various aspects in water colour painting with its tools and techniques.

2. Tools:
No. 11 and No. 3 round brushes are used to illustrate the tree. No. 11 brush is used to paint the colours on the surface of the tree and No. 3 brush is used for detail works, like drawing leaves, branches, creating texture etc. The water colours used in the illustration are Lemon yellow, Ochre yellow, Sap green, Viridian hue, Persian blue. The colours are sometimes mixed together to produce relatively different colour tones which is shown in an example below.

Colour Chart

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Procedure:

• **Contour Drawing:**
A light contour of the tree is outlined on the paper that helps to guide the painter to move his brushes accordingly. Contour drawing is very useful for the painter, it gives an idea whether the different elements in the object are proportioned and at the same time helps to visualise the object before starting to paint.

• **Colours:**
Light to dark colour shades are created to understand tonal variations. These tonal variations are used while painting the tree. Top to bottom tonal variations used in the example are used for painting the tree in the illustration (figure right).

Similarly, different colours along with their shades can be used to paint a tree. The colours selected will depend on the type of the tree that is drawn and the source of light. In the illustration lemon yellow is used to highlight the sunlight and the tree illustrated here is assumed dense leaves with branches and a strong and thick stem.

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• **Four basic types of brushes:**
The brushes that are basically used in water colour painting are as follows:

i. **Round Brushes:**
The beginners are usually advised to use these types of brushes initially.

It helps them in perfecting brush control. These brushes are mostly used for water colour and stroke works. These brushes come in different numbers and types.

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ii. Flat Brushes:
Flat brushes are most commonly used in painting. These brushes can be used for base coating, stroke work, floating, blending, washes and varnishing. They come in different numbers and types.

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iii. Flat Oval Brushes:
It is basically a flat brush but with a rounded edge. These brushes can be used for creating shades and highlights.

It is also used for blending since it is thicker and can hold good amount of water and can be used for applying washes of colour. Because of its shape it can be used for creating leaves, flower petals etc.

These brushes come in different numbers and types.

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iv. Liner Brushes:
These brushes are generally used to create fine lines like eyelashes, calligraphy etc. These brushes come in different lengths, thickness and numbers and types.

• **Painting:**

Step 1:
Initially the painting is started from the top portion, in the illustration assuming that the sunlight is falling from top; the top portion of the tree receives direct sunlight. These highlighted areas are painted with light colours. Generally no. 11 brush is used to paint these highlighted areas with lemon yellow which is the lightest colour tone among the colours that have been chosen in the illustration.

Step 2:
Gradually we move downwards to paint the leaves of the tree with the lighter tone of the green colour and while we move further downwards we use darker tone of the same colour for the leaves. This tonal variation is adapted since the light diminishes in the downward direction on the surface of an object if the source of the light falling on the object is from the top. Therefore, a colour used in the upward portion of the tree gradually becomes darker as it moves downwards considering the source of light.

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Step 3:
While painting the tree from light to dark colours, stokes of leaves and branches are also created simultaneously. These strokes are created with no. 3 brush which gives a fine touch while detailing.

Step 4:
Eventually darker colour tones are used to highlight the depth areas. The darkest tone is used to highlight the shadow of the tree that is cast in the opposite direction of the light source. The grass is created with brush strokes and the ground painted with the respective colours keeping in mind the direction and the source of the light.

In the example the illustrator has used these colours but various other colours can be used to illustrate different trees, depending on its light source and other elements such as density of the leaves, branches, structure and texture of the stem.

• **Furnishing Details:**
In the final step, brush no.3 is used for detail painting. These processes make the painting visually attractive and look more realistic. During this process the tree is gradually transformed into more three dimensional and realistic figures through the effect of the colours and their various tones. Note that the quality of tones should also reflect the quality of the material – for example the hair, the beads, the cloth, the skin – all have different textural qualities different from one another. A keen sense of observation will help you to note the subtle differences in the treatment of light and dark colours to achieve the right texture.

Detailed leafs and small branches are also drawn. Darker colour shades are used to colour the shadow portion of the tree trunk and lighter colour is used to colour the highlighted portions. The ground is painted and grass drawn with brush strokes.

Check the Video for details of the step by step process of illustration.

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Digital Illustration

The Art of Computer Representation

by
Mr. Gautam Kumar with Prof. Ravi Mokashi Punekar
DoD, IIT Guwahati

Source:
https://www.dsource.in/course/digital-illustration/tree-module/digital-illustration-tree

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Digital Illustration of Tree

Tree in Digital Painting:

1. Introduction:
Digitization has not left an art like painting untouched. The traditional painting practices have adapted and evolved the digital format. Hardware and Software technologies have enabled the imitation of the traditional practices in painting in digital medium as well. This module deals with various aspects of digital painting. An illustration by painting a tree in digital medium is done to demonstrate the tools and techniques of this medium. The illustration shows how traditional painting practices are done digitally using computer software and hardware technologies. The module also includes a video where the whole process of illustration is recorded for the viewer.

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2. Tools:
Technologies like pen tablets and tablet monitors have so far made digital painting more efficient and popular. Though the technologies are relatively costly, many professionals prefer using these technologies for personal as well as commercial purposes. Image manipulating software like Adobe Photoshop, Corel painter, Sketch book pro, ArtRage, GIMP, and Krita etc. can be used along with compatible computer hardware for creating these digital images. In the illustration Wacom Cintiq (Tablet monitor) is used for digital painting using Adobe Photoshop CS5 (image manipulating software).

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• **Brushes:**
Various types of brushes are available in such a medium and each can be used according to the particular requirements. The size of the brush can be increased or decreased by simply putting a value. Various other textures can be generated with a choice of other brushes. One can customise these brushes by changing the selection of percentage of size, roundness, hardness, spacing. For professional use one can even buy digital brushes in the internet.

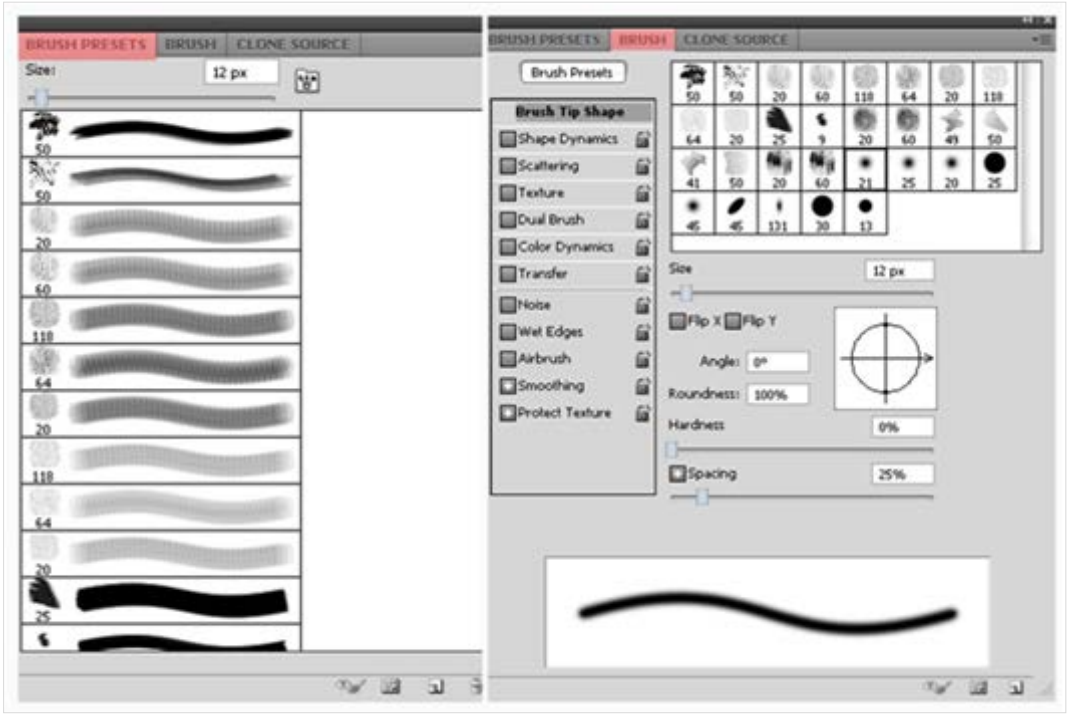

Fig. Left: Present brushes (Photoshop CS5) **Fig. Right: Customisable brushes (Photoshop CS5)**

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3. Colours:
In this digital illustration of the tree colours similar to the ones used for creating the tree using water colour are selected. In the digital format, the tone is not created since the software automatically gives the tonal variations of a particular colour when selected. Depending on the light direction, depth and texture of the object, correct colour has to be picked accordingly.

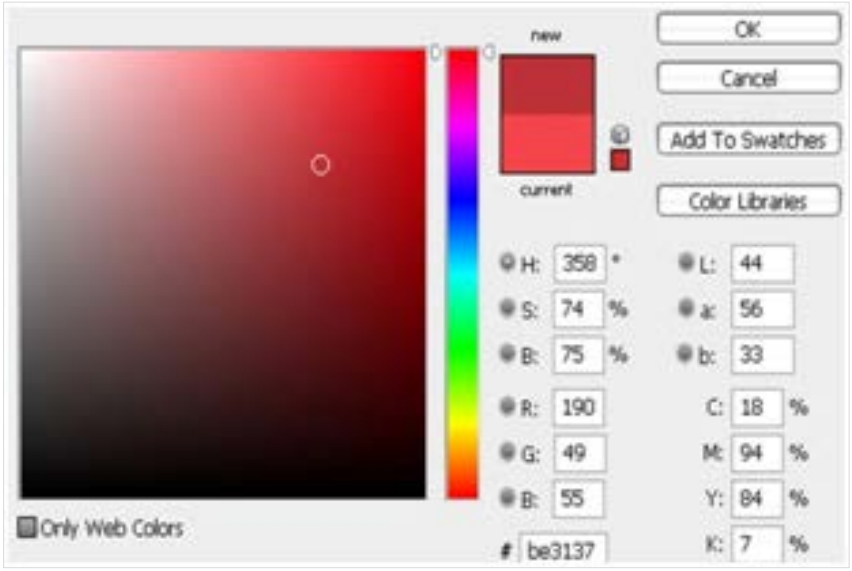

Fig. The tonal variation of red colour.

The digital colours that have been used in the illustration are as follows:

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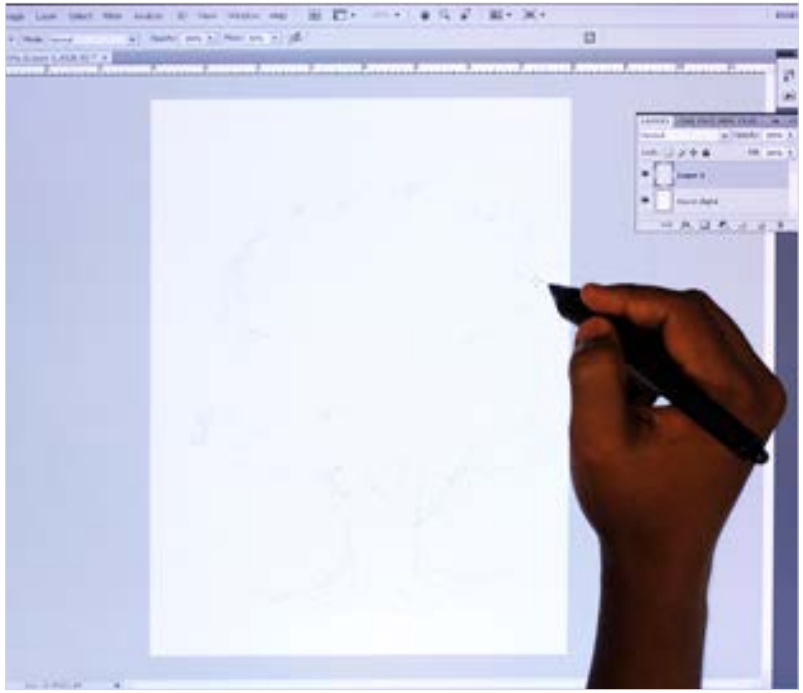
i. Procedure:
A new file is opened in the software, Adobe Photoshop CS5. The file size and resolution has to be adjusted before starting to paint. The size varies depending on the object that is to be drawn. The recommended resolution of the image is 300 pixels and the background colour is kept white.

Step 1: (Contour Drawing)
Light grey colour is selected and with the brush tool, a contour of the tree is drawn in the first layer. As mentioned earlier in the previous modules that this contour drawing technique helps to guide the painter to maintain the shape of the object while painting and gives an idea about the correct proportion of different elements in the object. A light colour is chosen for this purpose and the contour of the tree is drawn accordingly. Digital painting has an edge over the traditional paper painting in this process. After completing the painting the contour layer can be deleted and the outlines vanish completely, therefore contour drawing can also be done with dark colours because one always has the option of deleting the layer, whereas in paper painting the outlines has to be almost invisible.



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Digital Painting:

Step 1:

Almost all the techniques used in digital painting are similar to the techniques used in water colour painting. The advantages in digital painting is that, one has the option of undoing brush movements and one can always go back to the history of the present job. In this illustration it is assumed that the direction of the light is from the top and thus the highlighted portion at the top is painted with the light colours i.e. Lemon yellow.

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Step 2:
Procedure similar to the one in water colour painting is followed in digital painting as well. The illustrator gradually goes downward and paint leafs of the tree with a lighter tone of the green colour. As it moves further downward the tone becomes darker considering the basic principles of light direction and its relation to the formation of shadow. Note that the colour tone gradually becomes darker as it moves down because the light falling on the descending portion are obstructed by leafs at the top. Leafs at the top receive lighter tone whereas leafs at the lower portion receive darker colour tones.

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Step 3:
It is very important to resize the brush while putting strokes of leafs and branches. A smaller size is recommended for such strokes. The depth areas are highlighted by darker colour tones. And shadow of the tree is also created at the same time on the ground with a darker tone. The base of the tree is painted with green colour to create the grasses and with the appropriate brush sizes strokes of grasses are made. The direction and the source of the light always play an important role in deciding the tone of a colour. The shaded areas receive darker tone whereas the highlighted areas receive lighter tone.

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Step 4: Furnishing Detail:
In the tree trunk some fine details need to be added to give it dimension in the painting. The texture of the tree trunk is highlighted, leafs are highlighted. During this process one can note that the tree gradually is transformed into more three dimensional and looks a realistic figure through the effect of colours and their various tones. Note that the quality of tones should also reflect the quality of the material – for example the hair, the beads, the cloth, the skin – all have different textural qualities different from one another. A keen sense of observation will help you to note the subtle differences in the treatment of light and dark colours to achieve the right texture.

Check the Video for details of the step by step process of illustration.

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Sadhu Module

Pencil Illustration of Indian Sadhu

Water Colour Illustration of Indian Sadhu

Digital Illustration of Indian Sadhu

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Pencil Illustration of Indian Sadhu

Pencil Illustration basically includes 3 steps:
- Step 1: Skeleton
- Step 2: Tonal Variations
- Step 3: Shading

Step 1: Skeleton
Contour lines of the sadhu are first drawn as outline on the paper. It enables to maintain shading within the contour.

The source of light falling on the figure is decided. In this illustration the top right of the page is considered as the source of direction of light.

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Step 2: Tonal Variations

Tonal variations of the shade (light to dark) is drawn. The degree of lightness or darkness of an area can be referred as tone in the language of art. Tone varies from the bright white of a light source through shades of gray to the deepest black shadows. In the illustration, the tonal variation is used to shade the highlights, shadows and depth portions. Darker tone is used for depths and lighter tone is used in highlighted areas. This tonal variation will help to guide the artist to select the right tone while shading the figure of the sadhu.

The general technique of creating a tonal variation is basically done by using higher grades of pencils gradually. For instance 6b pencil gives a darker tone than 4b pencil. Such tonal variations can also be achieved by applying pressure on the pencil. If pressure is applied on the same pencil a dark tone is achieved.

Based on the position of light, you will see that the depth of the figure is achieved by breaking the figure into three tones viz. light, mid and dark using 4b, 6b or 10b suitably. Highlights can be achieved using an eraser also.

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Step 3: Shading
Shadows are added studying the direction of source of light. Using 4b / 6b pencils we can fill in shadow areas in the face. Using 6b add details in the nose. Again note that all light and shades are dependent on the source of light.

The contour drawing that we started with is gradually transformed into more three dimensional and realistic figures through the effect of light and shadow. Note that the quality of tones should also reflect the quality of the material – for example the hair, the beads, the cloth, the skin – all have different textural qualities different one from the other. A keen sense of observation will help you to note the subtle differences in the treatment of light and shadow to achieve the right texture.

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Furnishing the Details:
Further details are shaded through 5b, 6b, and 10b pencils. The contour drawing that we started with is gradually transformed into more three dimensional and realistic figures through the effect of light and shadow. Note that the quality of tones should also reflect the quality of the material – for example the hair, the beads, the cloth, the skin – all have different textural qualities different one from the other. A keen sense of observation will help you to note the subtle differences in the treatment of light and shadow to achieve the right texture.

Check the Video for details of the step by step process to complete the illustration.

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Water Colour Illustration of Indian Sadhu

Introduction:
This module helps to learn, how to make water colour illustration of an Indian sadhu. Section of tools, basic painting techniques and procedure used in water colour painting of a human figure is illustrated.
A detailed study of the approach to the water colour painting technique is also demonstrated through a video, where the whole illustration process is recorded.

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1 Tools:
Round brushes (No. 11, N0.7, N0.3 and No.0) are used to paint the sadhu. The water colours used in the painting are Burnt Sienna, Cobalt Blue, Sap Green, Crimson, Ochre Yellow, Gamboge The colours are sometimes mixed together to produce relatively different colour tones and shades which is shown in an example below.

Procedure:
1.1 Contour Drawing:
A light contour of the sadhu is outlined on the paper that helps to guide the painter to move his brushes accordingly. Contour drawing is very useful for the painter, it gives an idea whether the different elements in the figure are proportional and at the same time helps to visualize the figure before starting to paint.

1.2 Colouring Process:
Your are encouraged to experiment with mixing colours. A keen eye for observation will help understand tints,

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tones and shades of a particular colour. This understanding is very useful while painting to understand concept of light and show on three dimensional objects.

Let us assume that the source of light is from the top right of the paper.

• Starting from the top part of the body and moving down in stages to the lower half of the illustration is advised.

• First the hair is to be coloured. For this mix Cobalt Blue, Crimson and burnt sienne.
Adding a bit of white to yellow ochre gives us a whitish tone for the hair.

• We next paint the body.
For this we mix ochre yellow + a bit of burnt sienne + bit of cobalt blue to get the tone of the skin.

• The orange garment on the body is generated by crimson + gamboge.
Brush No.3 can be used for adding details

• For Hair we mix Cobalt blue + crimson+ sap green to get a dark black colour.

• To generate darker skin shades mix burnt sienne + cobalt blue.

• In the second stage we generate mid tones to make the shadow areas more prominent and give the illustration a realistic 3 dimensional feel.

• In the thirst step we add more details using finer brushes (No.3 and No.0).

• Finally the shadow area is painted using brush No.11 again.

• The illustration is ready.

For more understanding, do watch the process demonstrated in the Video.

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Digital Illustration of Indian Sadhu

Introduction:
This module deals with various aspects in digital illustration of an Indian Sadhu. It highlights the tools and techniques in this medium. The illustration shows how the traditional painting practices are done digitally using computer software and technologies. This module also includes a video presentation where the whole process is recorded for the viewer.

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1 Tools:
Wacom Cintiq (Tablet monitor) is used for digital painting and **Adobe Photoshop CS5** (image software). There are other application software's like Corel Painter, SketchBook Pro, Art Rage, GIMP, and Krita etc. that can also be used.

Procedure:
Adobe Photoshop CS5 has been used for illustrating this composition. The video demonstrates the various tools including Drawing and Painting tools, Editing tools etc. that have been used in creating this digital illustration of the 'sadhu'.

An understanding of fundamentals of appropriate scale and proportions, concepts of light and shadow, understanding of perspective principles becomes important in generating a realistic illustration as seen in the final illustration.

The details of the technique followed are similar to the one outlined for the digital illustration of the 'Tree' presented earlier (or Click here - Digital Illustration of Tree).

Please study the details of the procedure to be followed for the illustration.
You can also check Video for details of the process.

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Composition of Sadhu under Tree

Digital Illustration Techniques:

Composition of a Sadhu Meditating under a tree in a forest:
The module illustrates the method of merging two digital paintings together that are drawn separately. In the previous modules a tree and an Indian Sadhu was created in digital painting. In this module the illustrator shows that the same can be merged together to create a meaningful scene. At the end of the illustration it is shown that an Indian Sadhu is meditating under a tree in a forest. Such paintings are usually done in animation films, graphics etc. This technique offers immense creative possibilities.

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Tools:
It is preferable to use Pen tablet or tablet monitors rather than just the computer mouse in creating digital paintings as the painter finds it easy to paint and the results are better. In this illustration, Photoshop CS5 is used. There are other application software's like Corel Painter, Sketch Book Pro, Art Rage, GIMP, and Krita etc. that can also be used.

Procedure:
Adobe Photoshop CS5 has been used for illustrating this composition. The video demonstrates the various tools including Drawing and Painting tools, Editing tools etc. that have been used in creating this composite composition. The final result is a digital illustration of the sadhu meditating sitting under a tree in a forest.

An understanding of fundamentals of appropriate scale and proportions, concepts of light and shadow, understanding of perspective principles becomes important in generating a realistic illustration as seen in the final composition. In this composition various brush tools, lasso tool, fill tool, sizing tool, transform tool, layers have been used during the illustration.

You will appreciate the immense possibilities that digital illustrations offers to enrich your creative urge in drawing and illustrations.

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Gautam Kumar's Digital Illustration Works

All digital illustrations done on Wacom Cintiq using Adobe Photoshop CS4.

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Digital Illustration

The Art of Computer Representation

by
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DoD, IIT Guwahati

Source:
https://www.dsource.in/course/digital-illustration/gautam-kumars-digital-illustration-works

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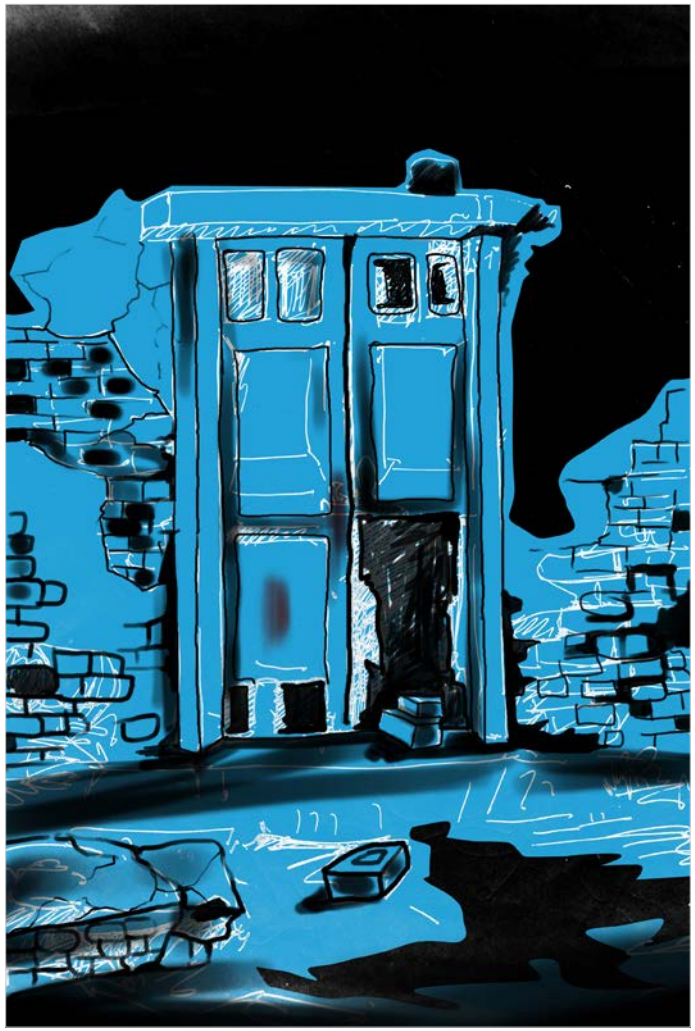

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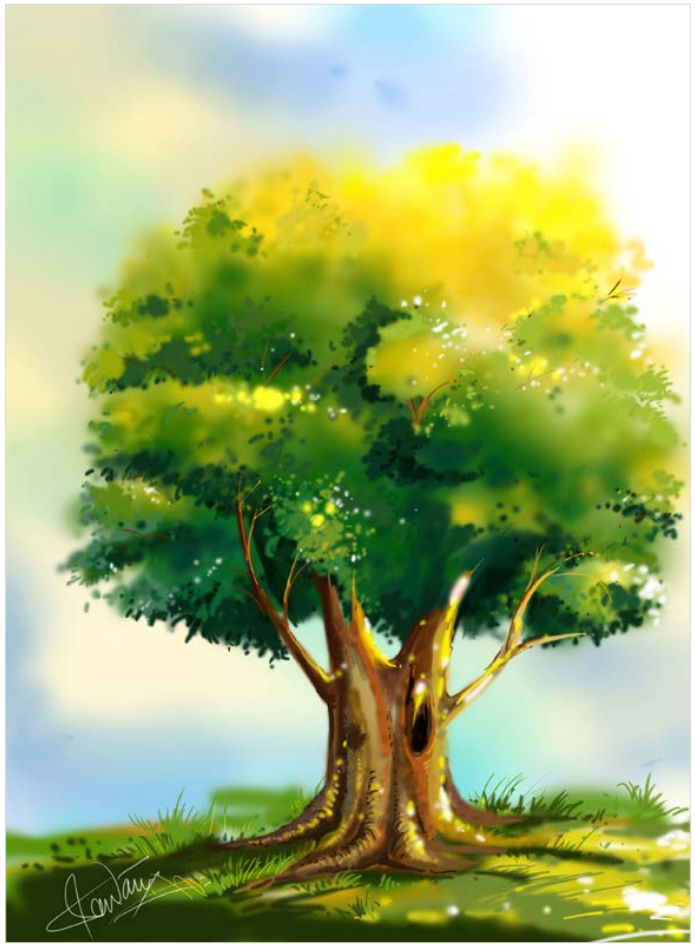

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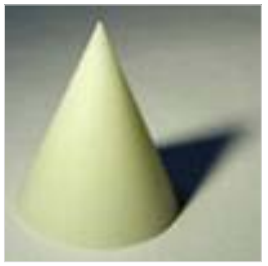
Final Images

Holding Positions Final

Brushes Pencil Final

Illustration Techniques



Light and Shade on Cone

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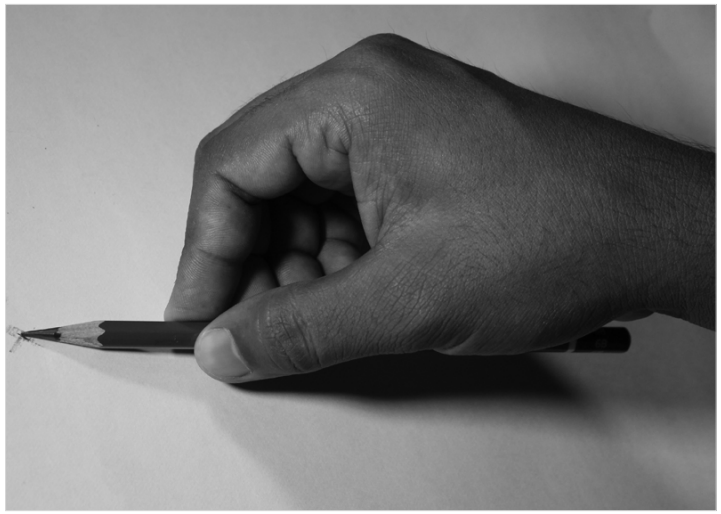
Holding Positions Final



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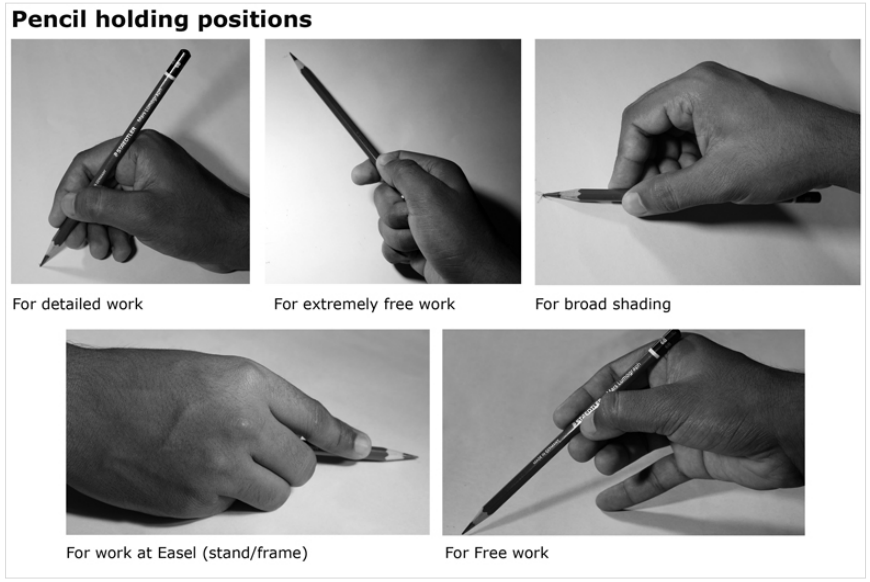

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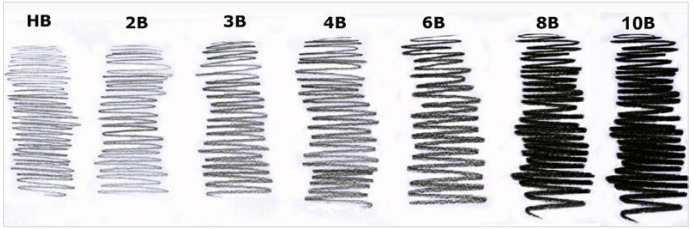
Brushes Pencil Final



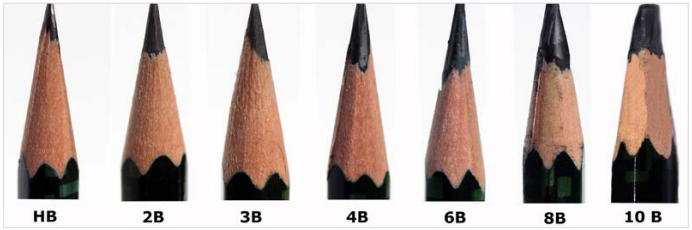


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Illustration Techniques

All digital illustrations done on Wacom Cintiq using Adobe Photoshop CS4.

Digital Illustration of Sadhu

Digital Illustration of Tree

Digital Composition of Sadhu under Tree

Pencil Illustration of Tree

Pencil Illustration of Sadhu

Water Color Illustration of Sadhu

Water Color Illustration of Tree

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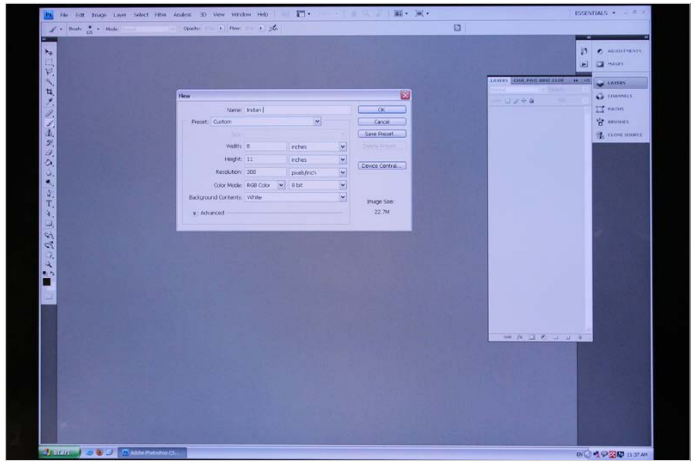
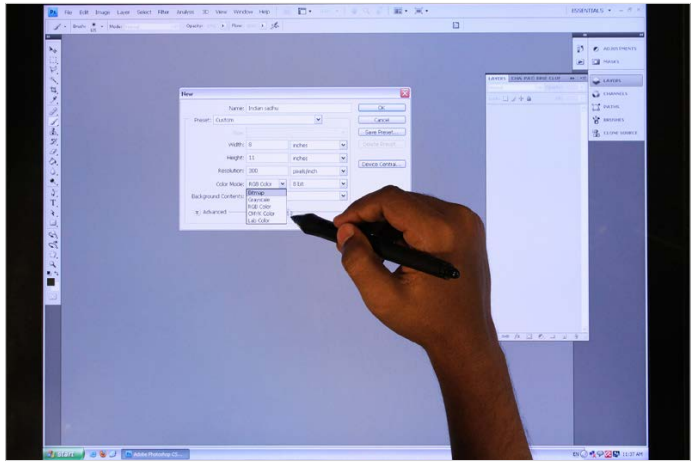
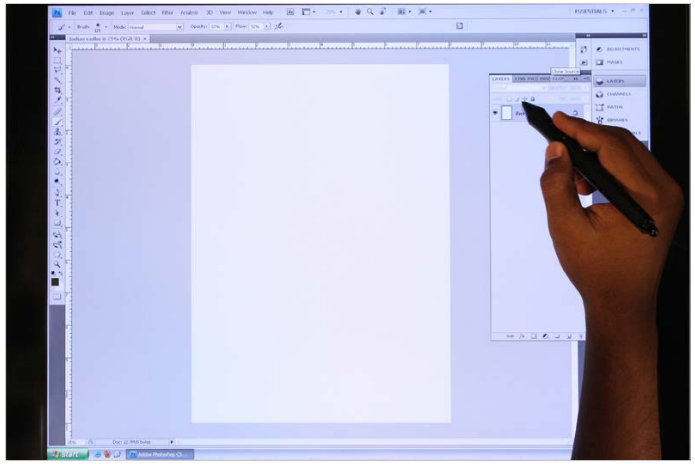
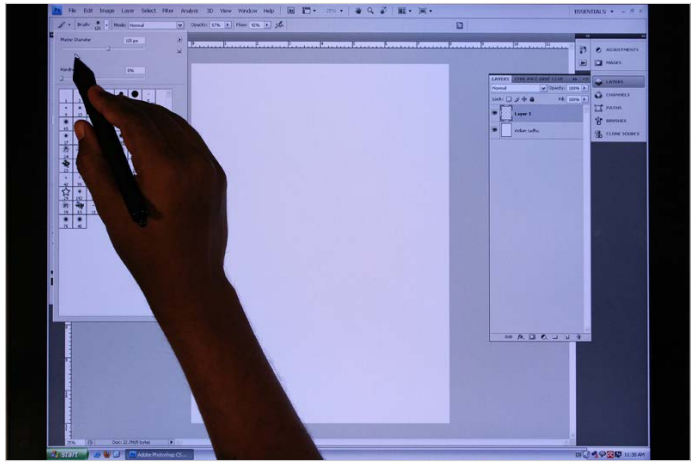
Digital Illustration of Sadhu

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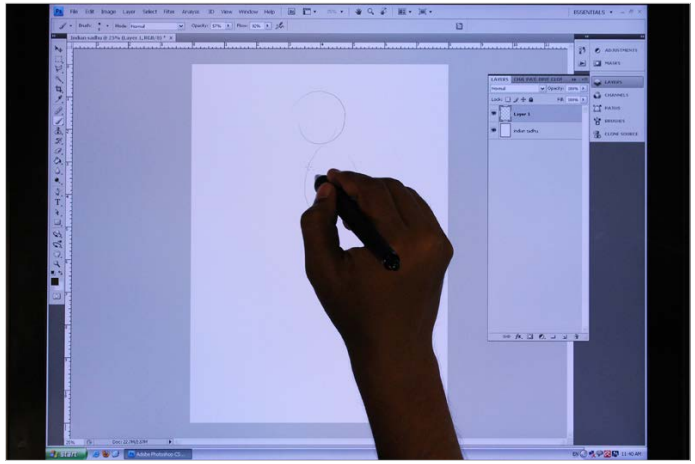
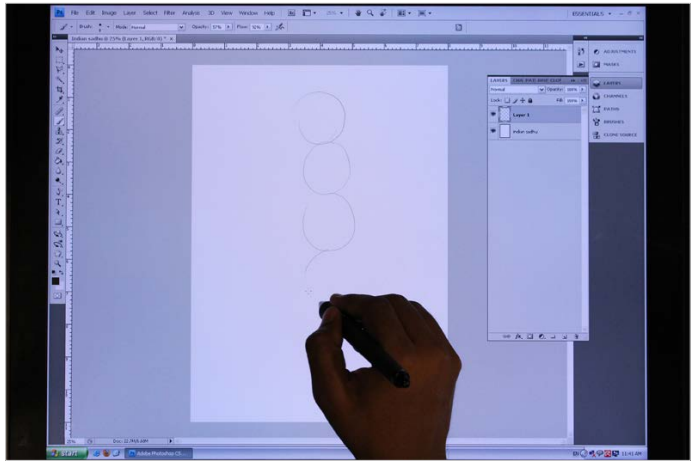
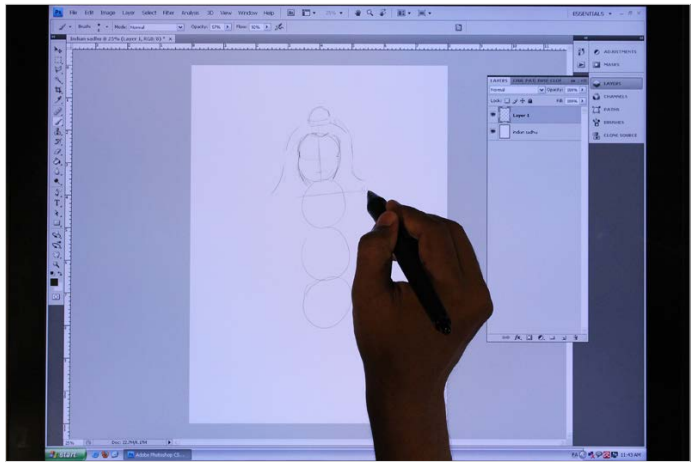
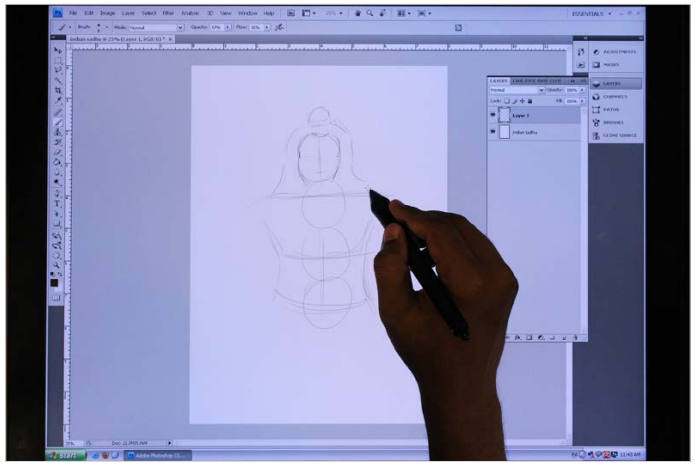

Source:
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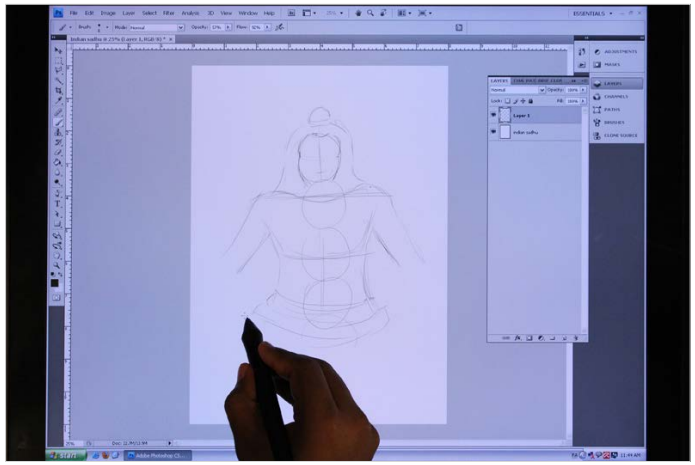
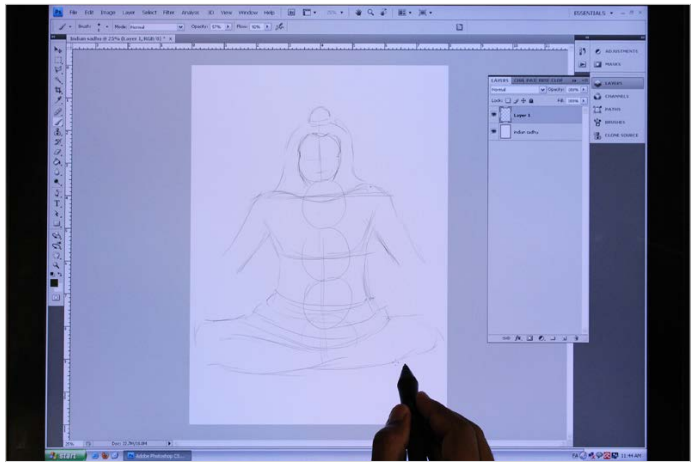

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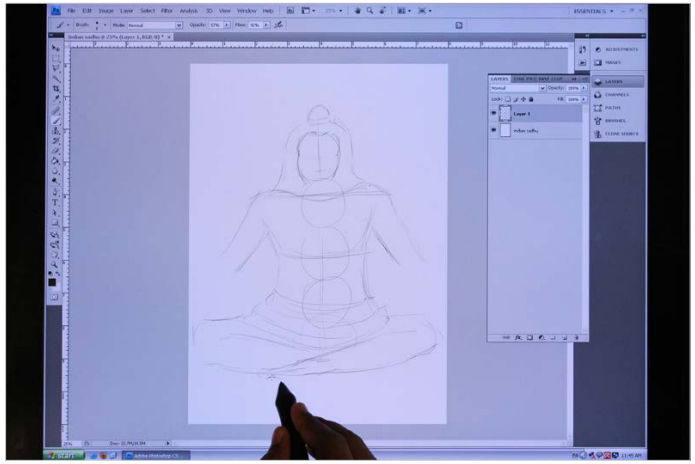

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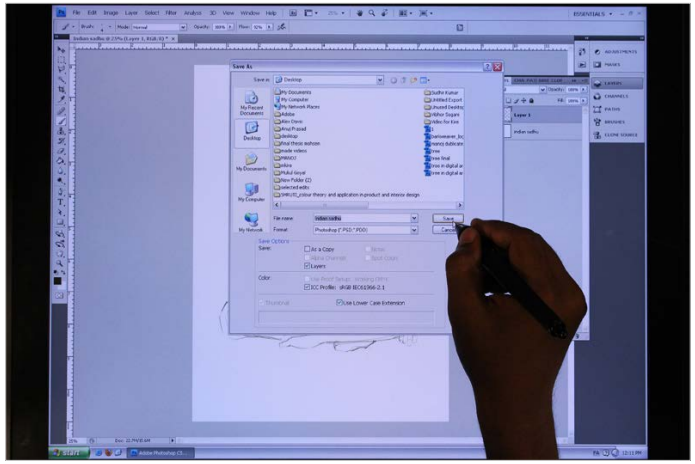
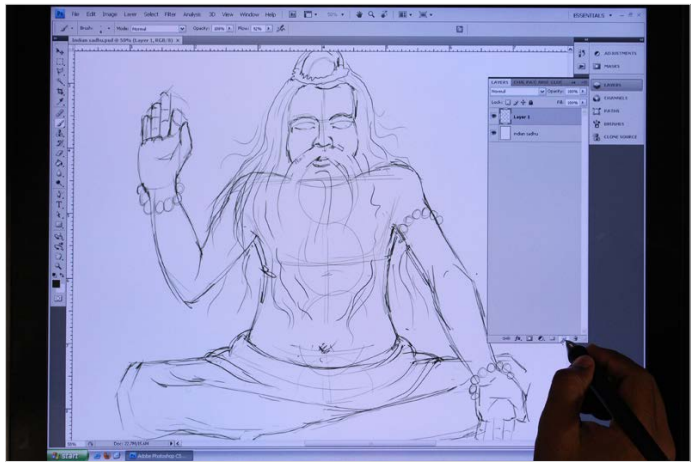
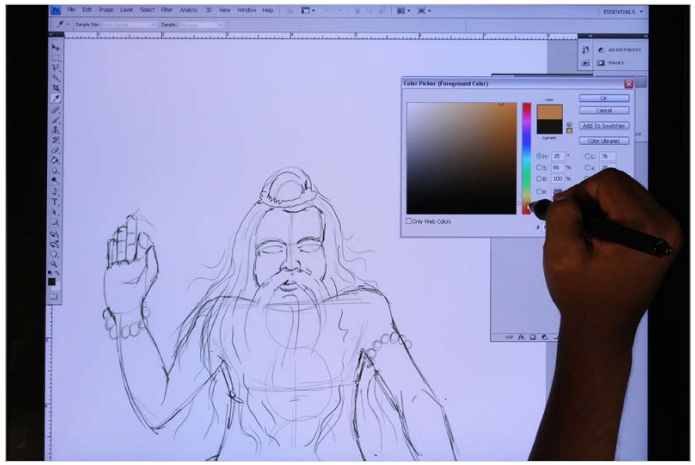

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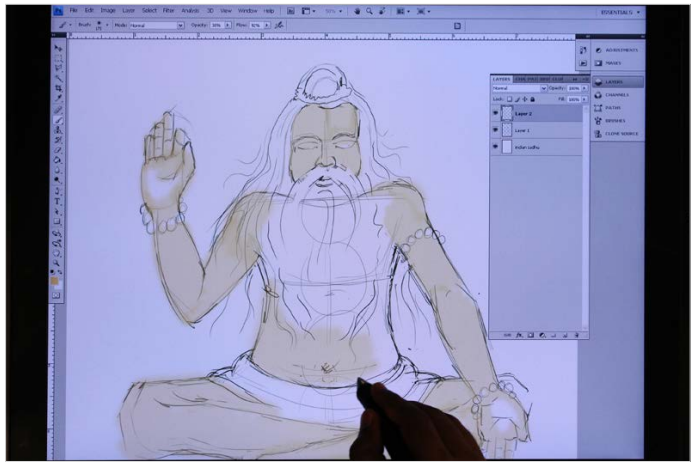
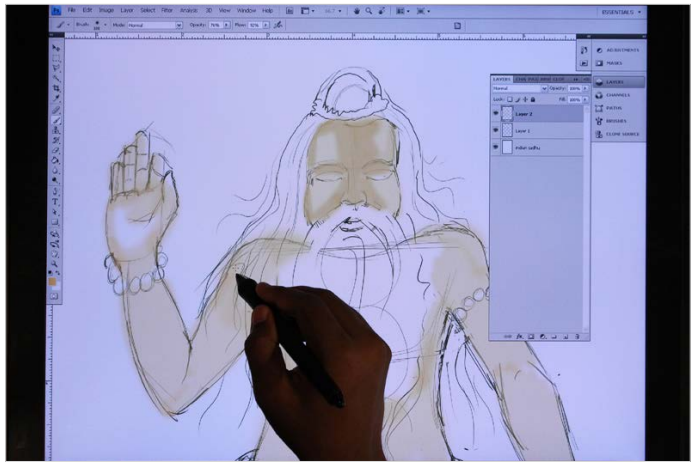

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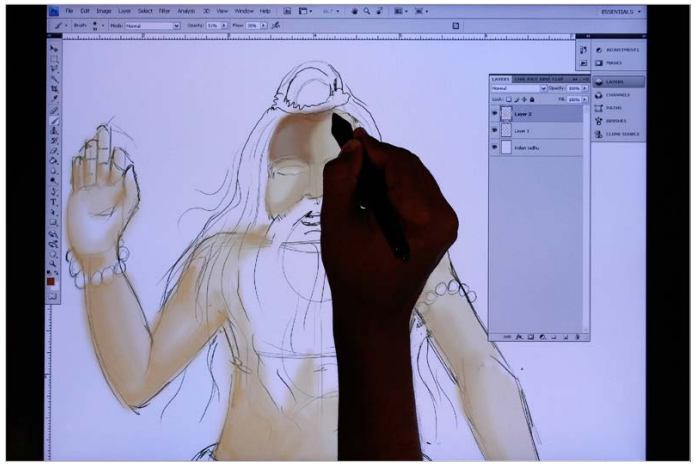
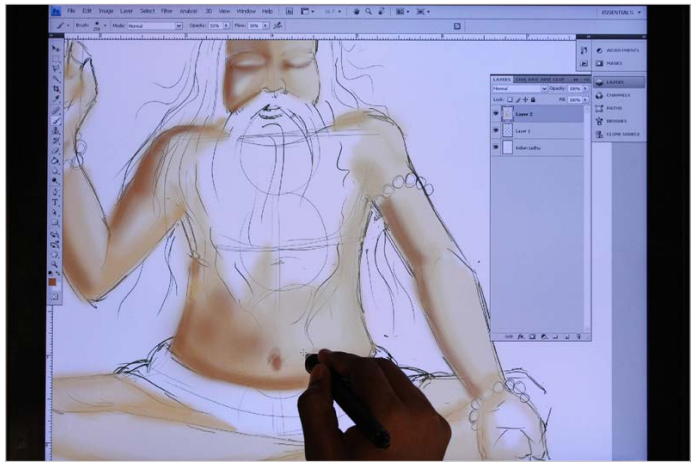
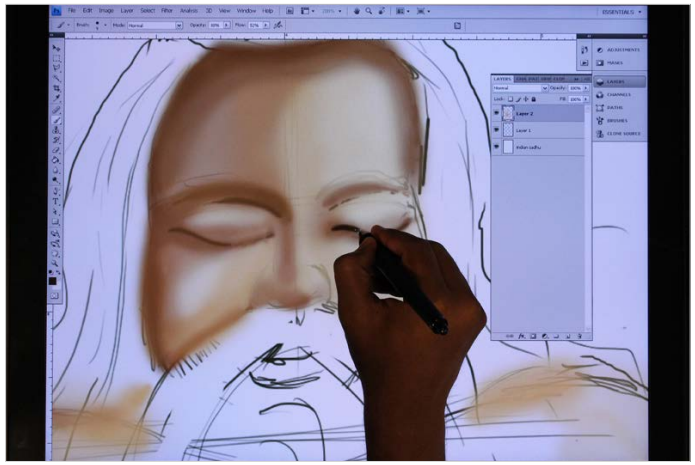
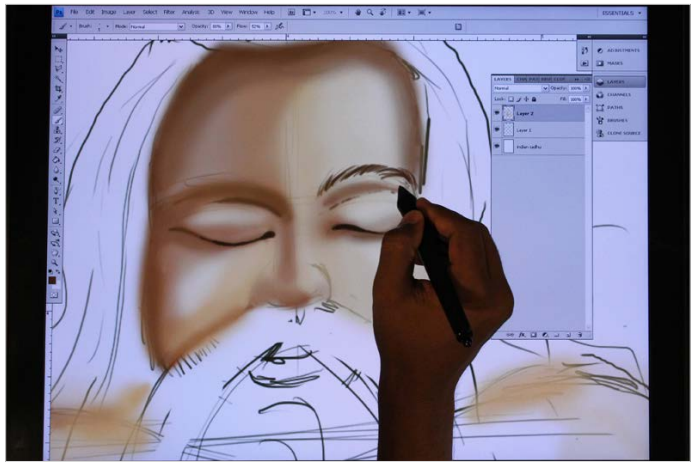

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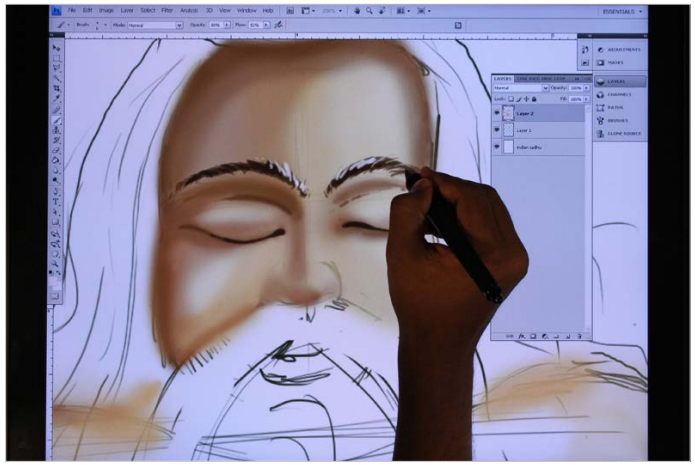
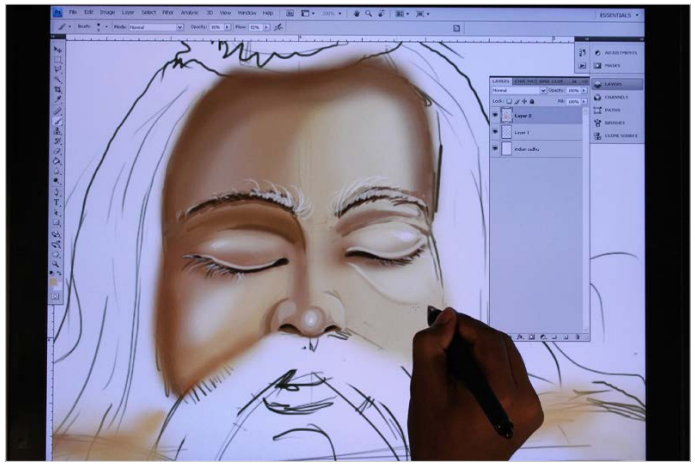
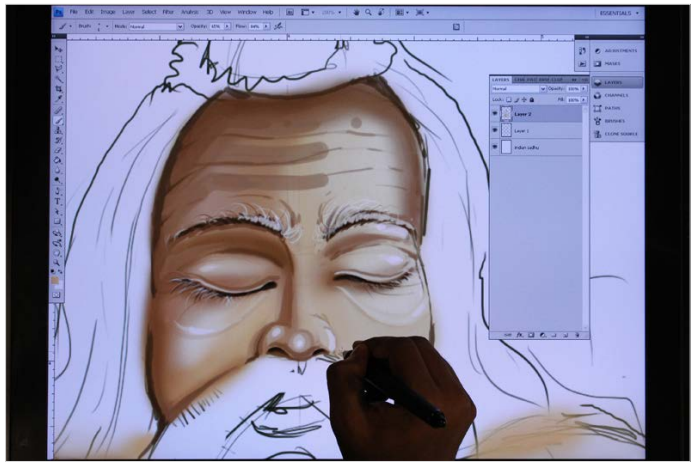

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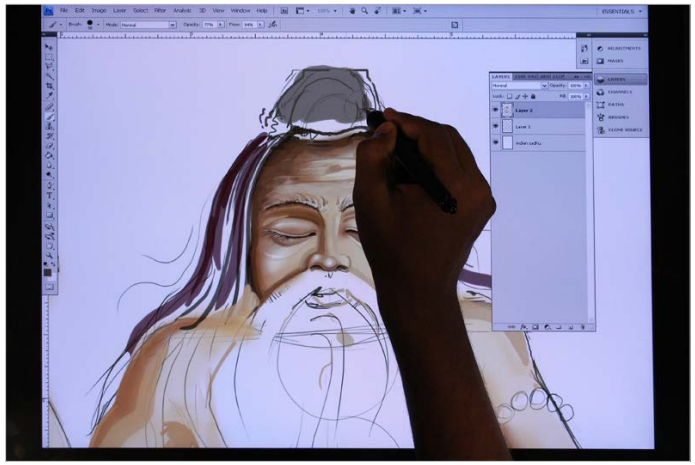
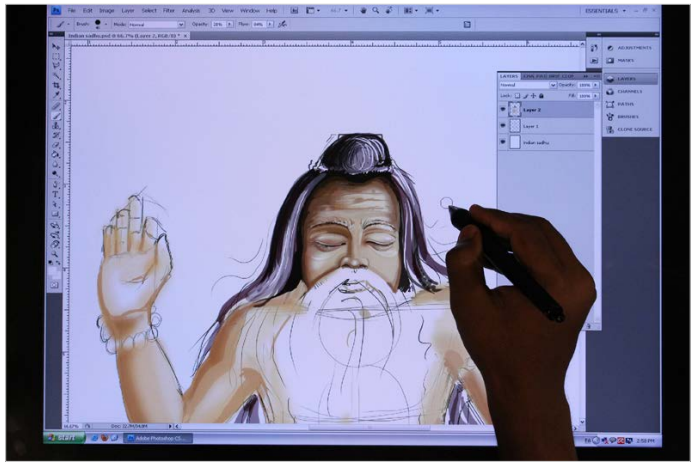
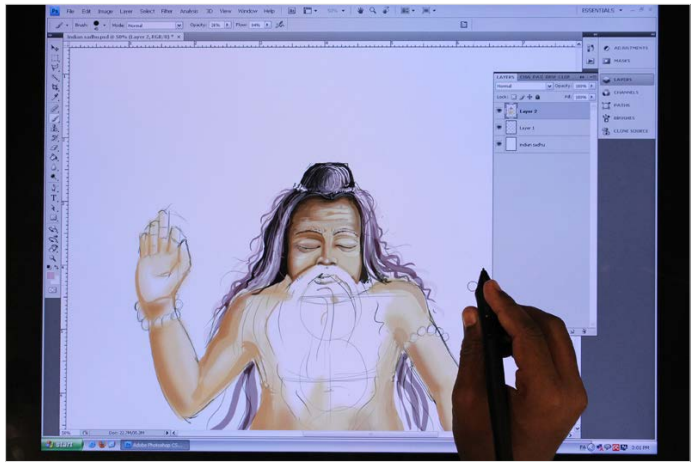
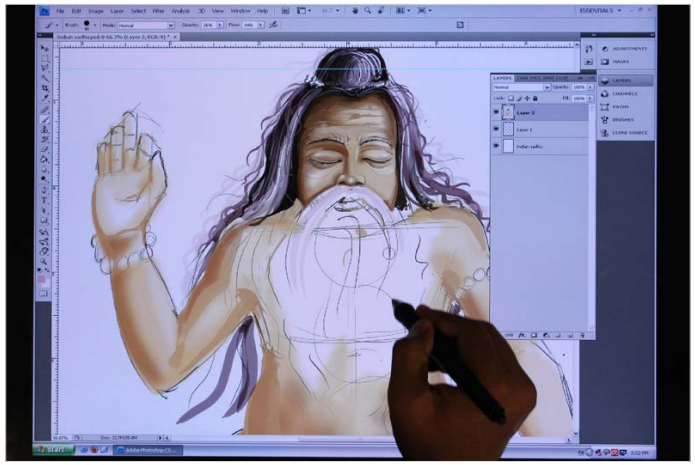

Source:
https://www.dsource.in/course/digital-illustration/final-images/illustration-techniques/digital-illustration-sadhu

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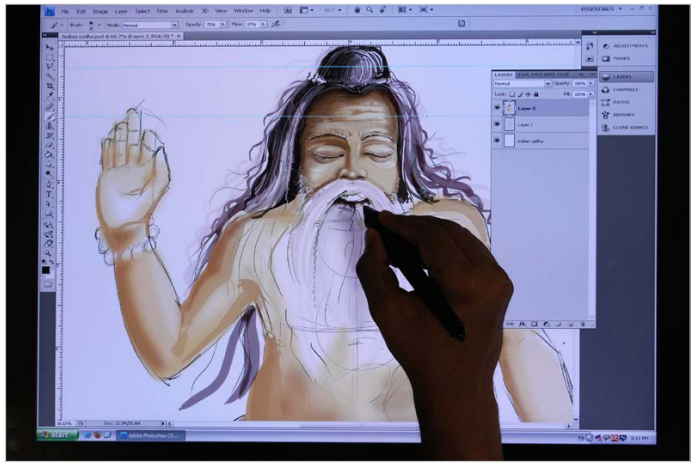
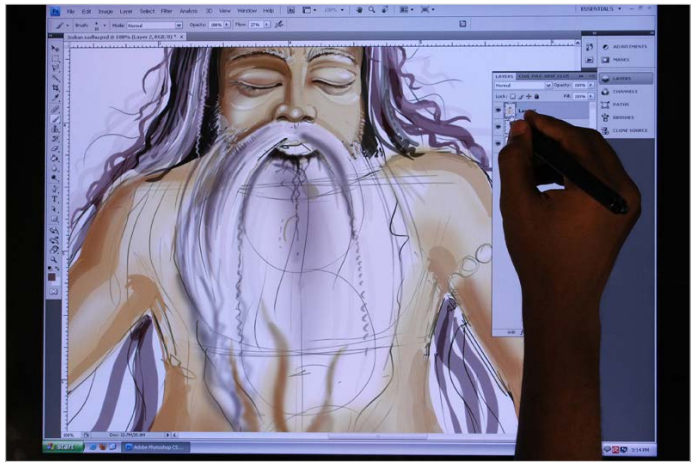
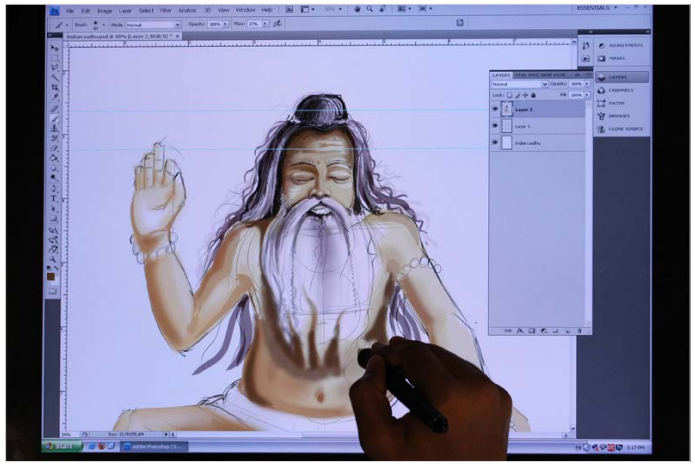
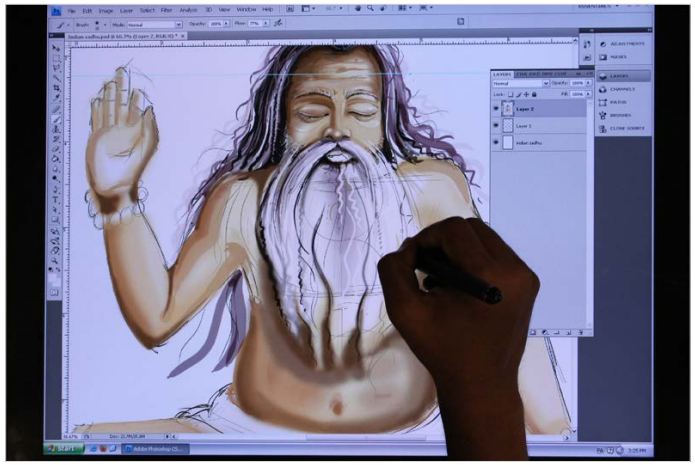

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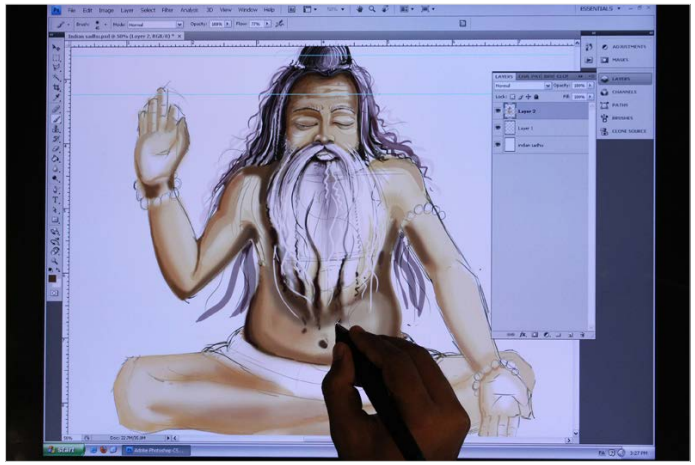

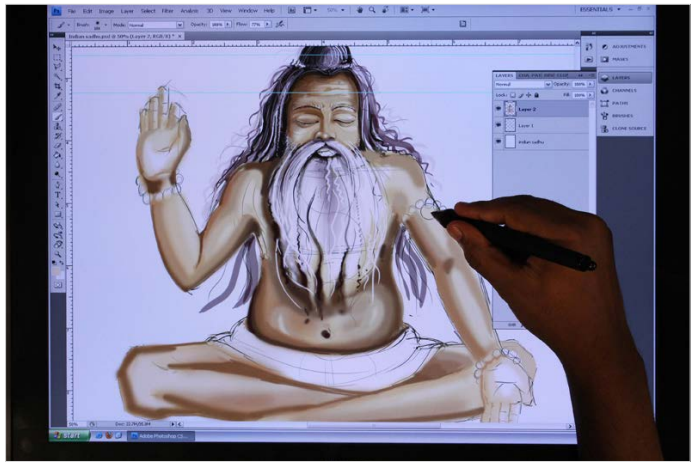
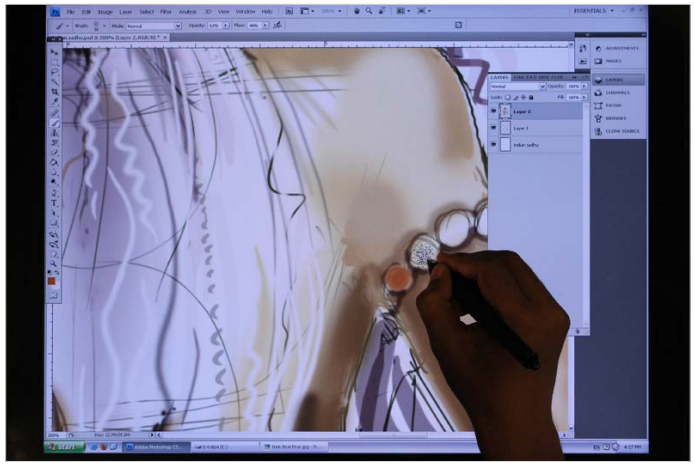

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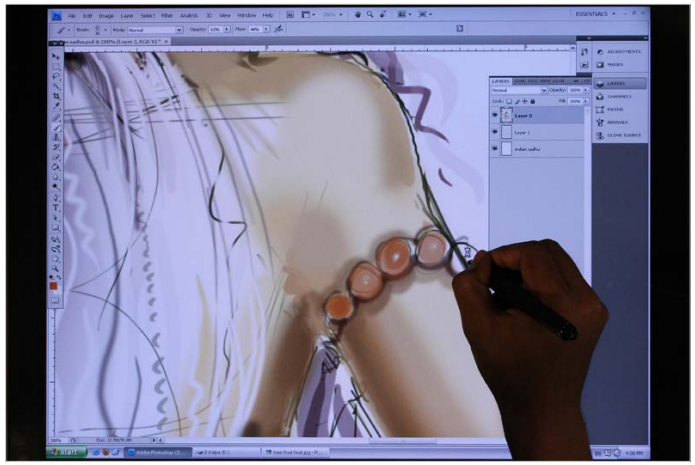
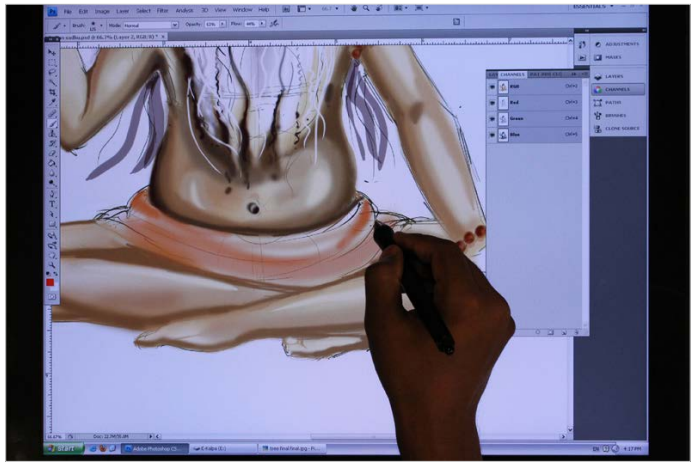
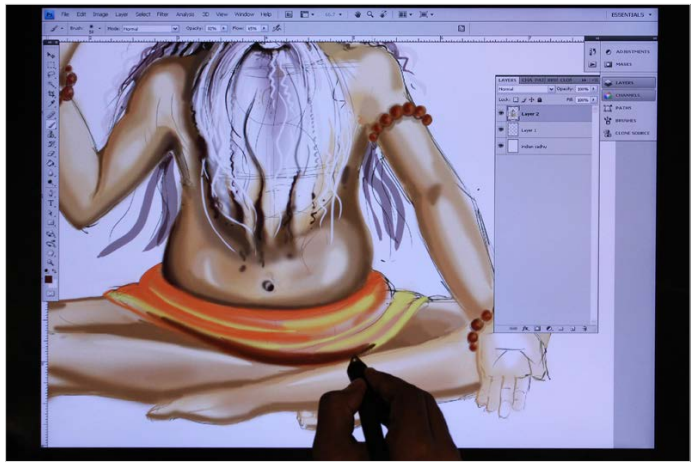
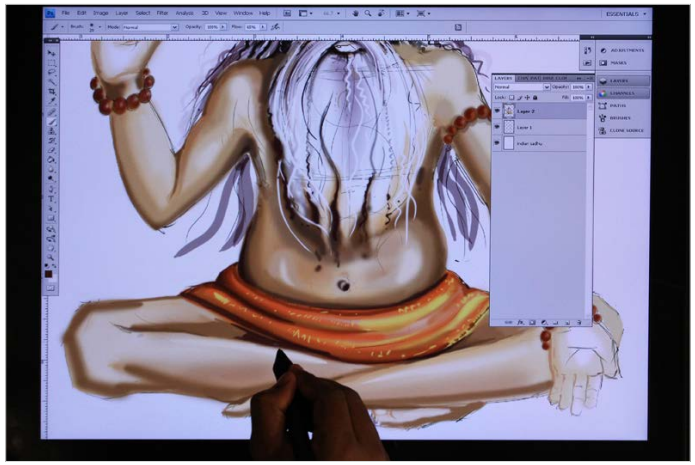

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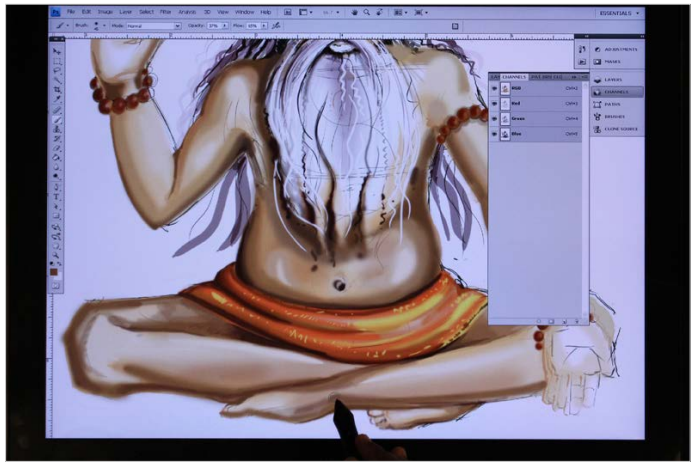
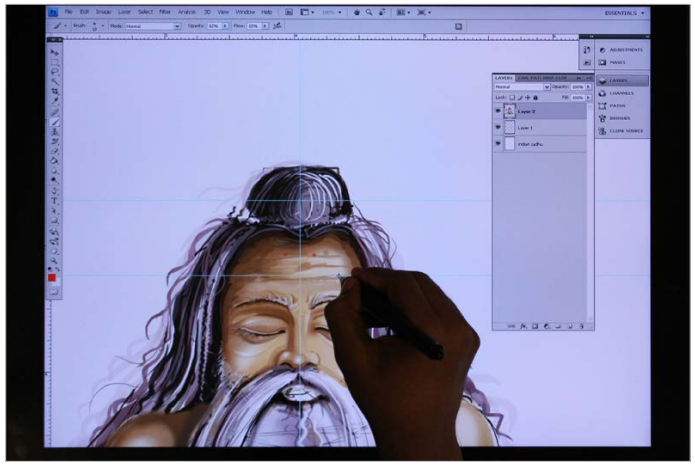
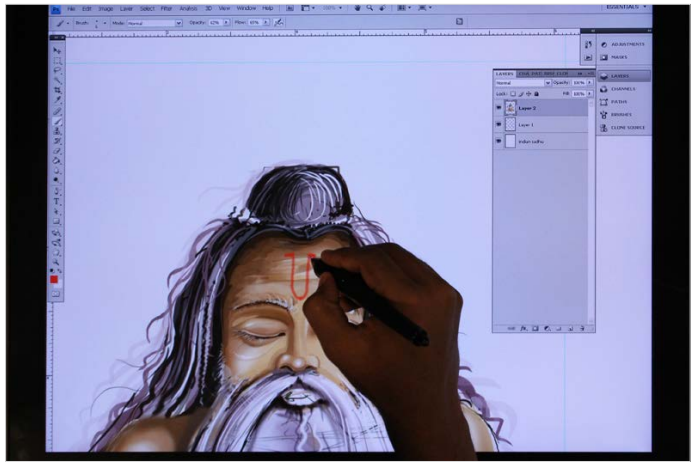
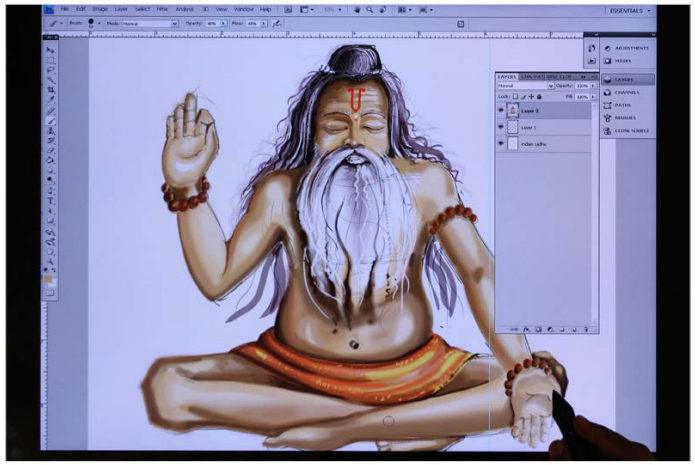

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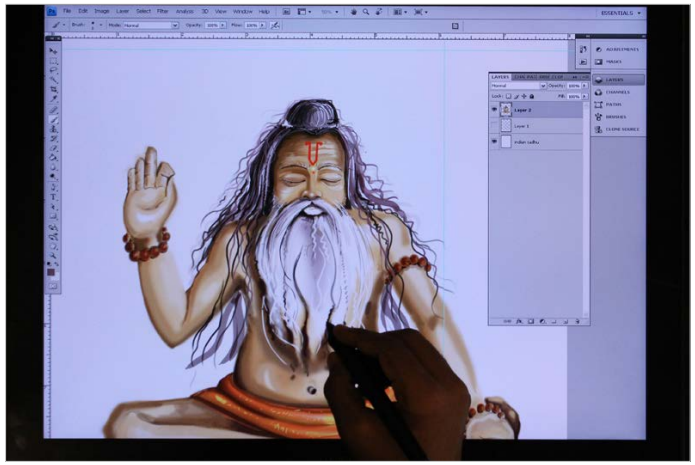
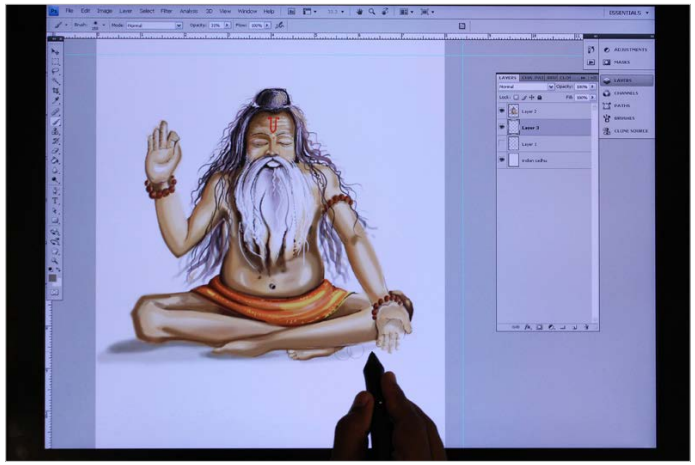

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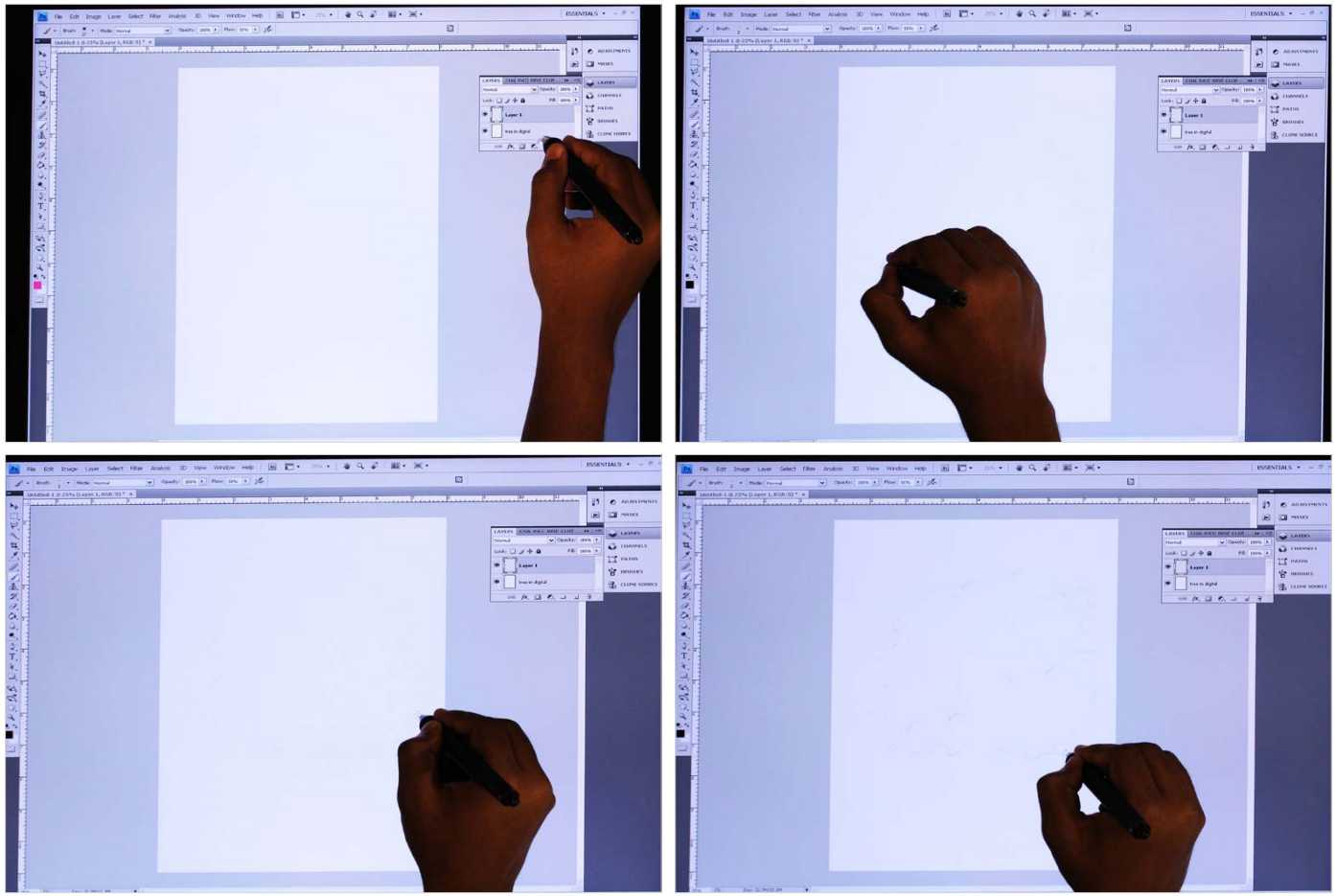
Digital Illustration of Tree



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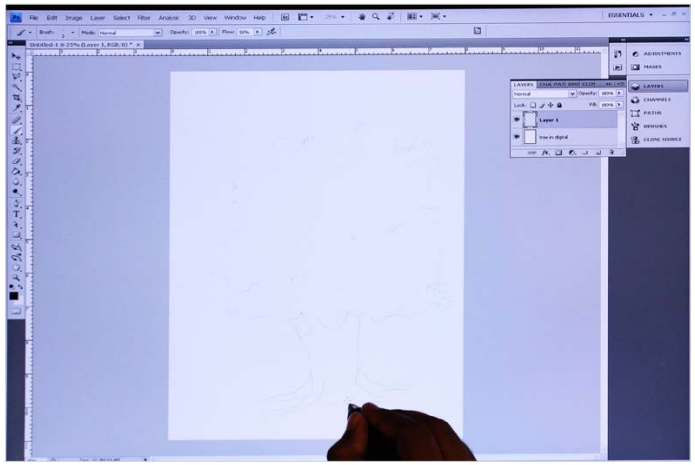

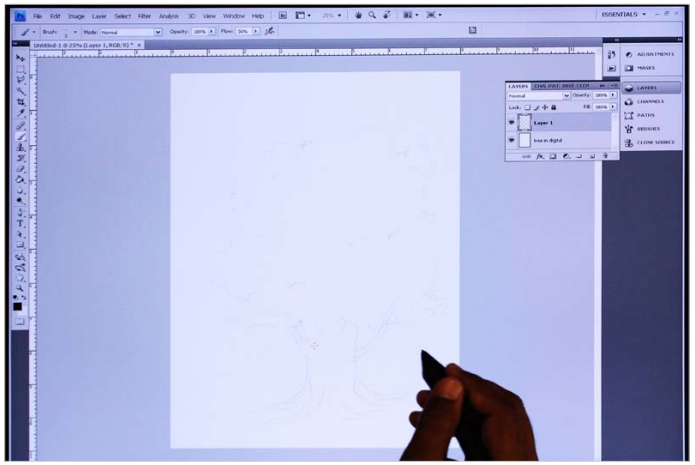

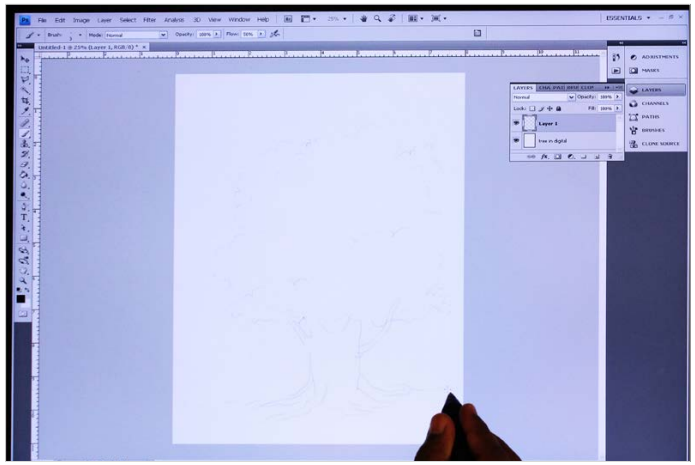

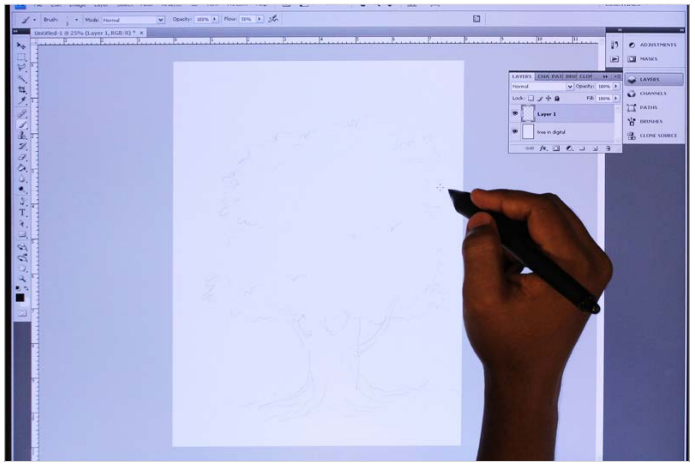

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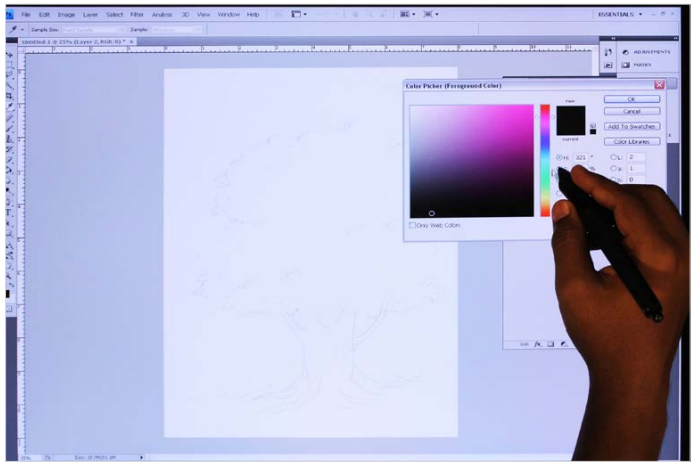

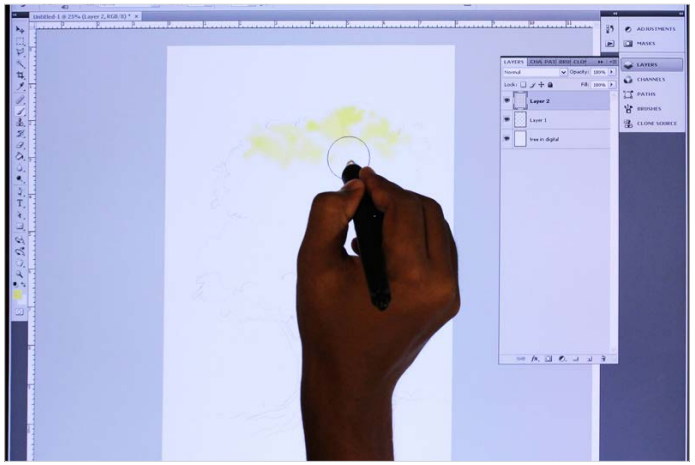

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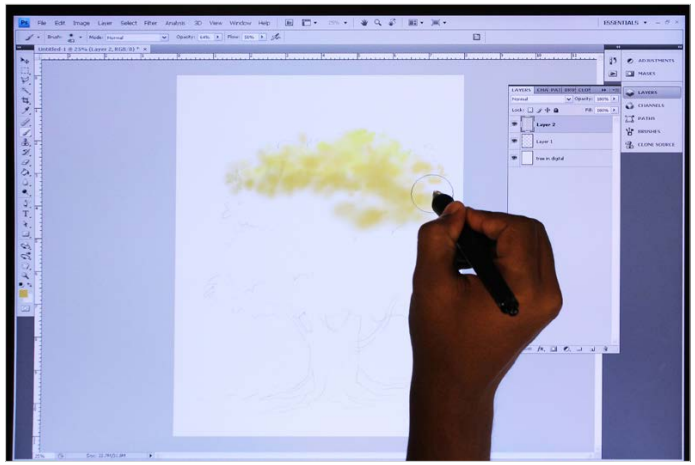
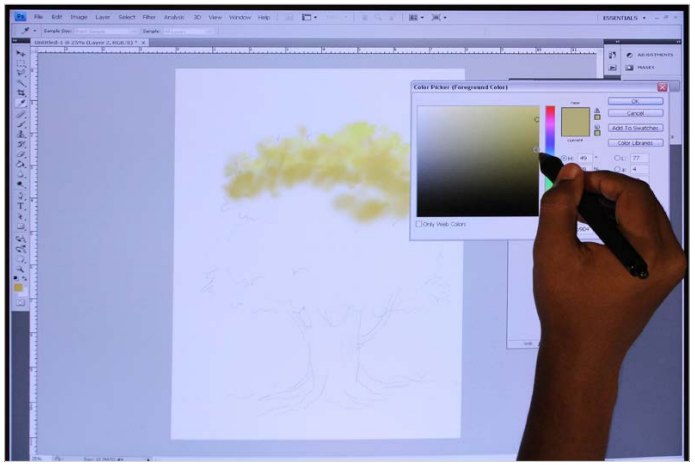

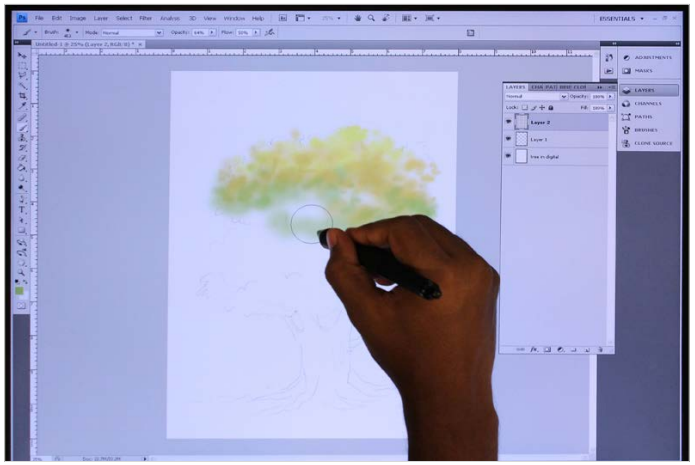

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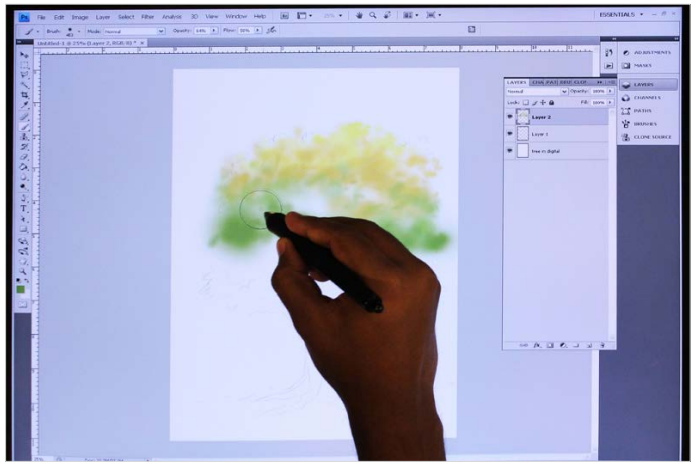

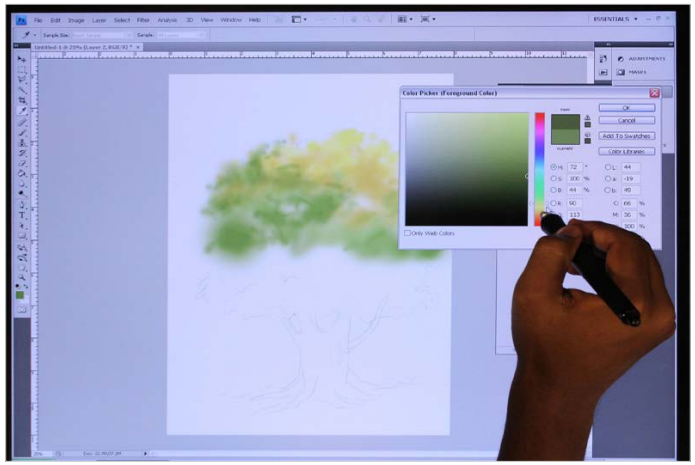

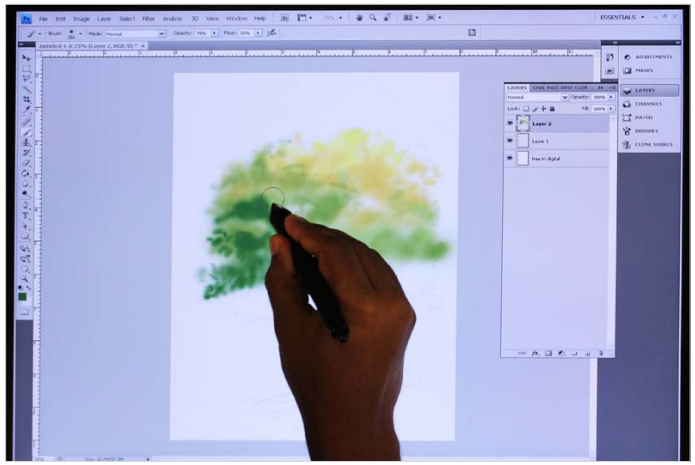

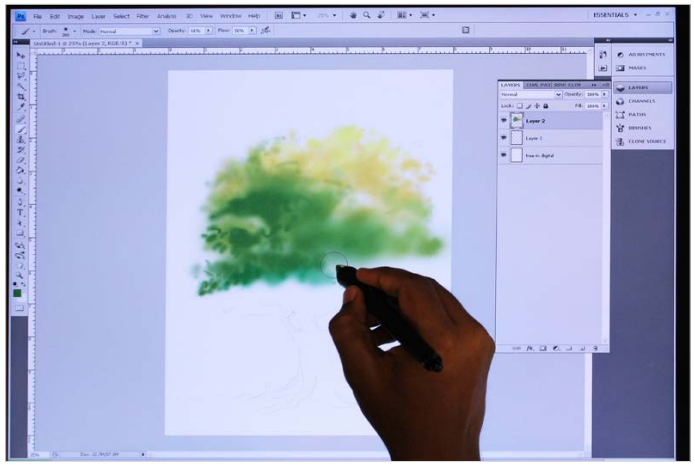

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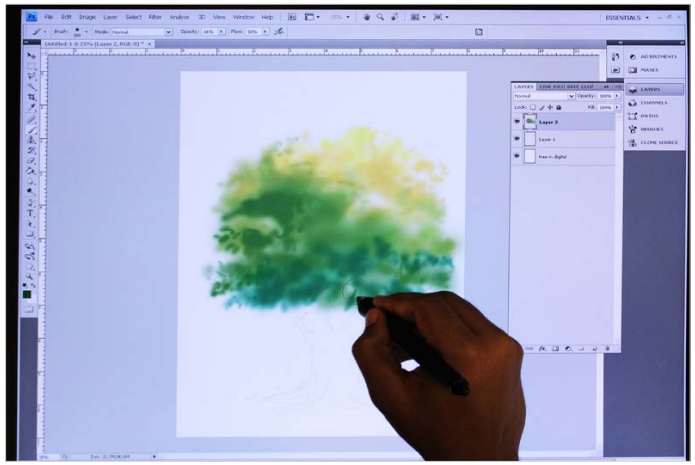

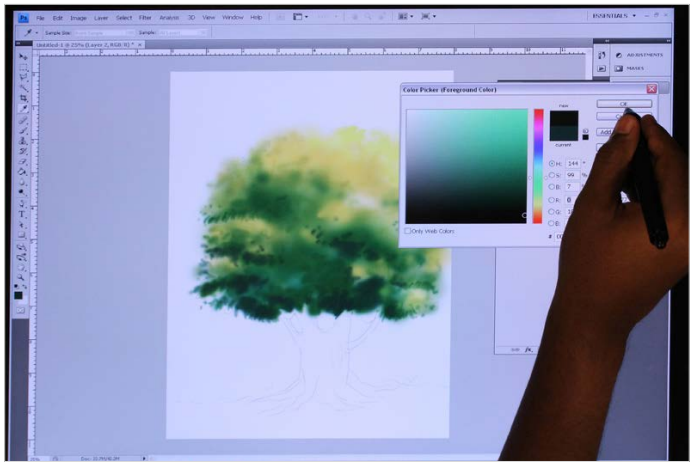

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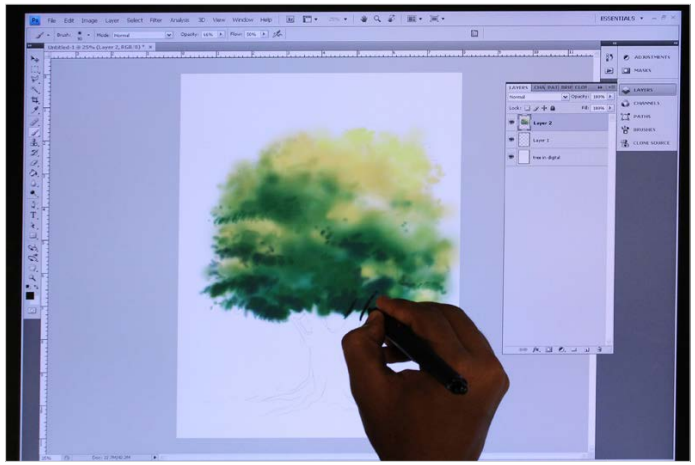

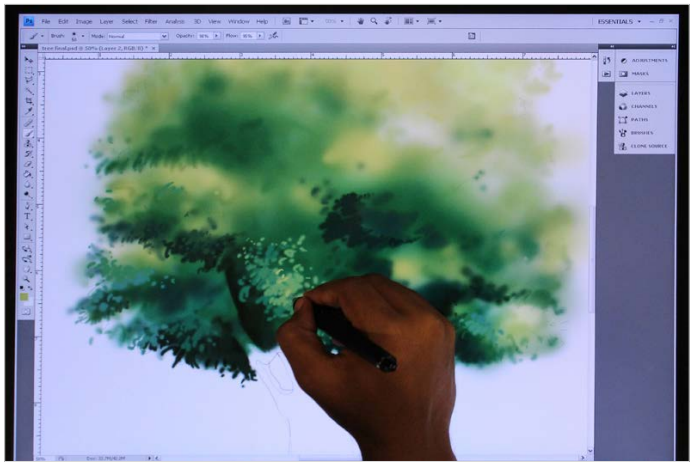

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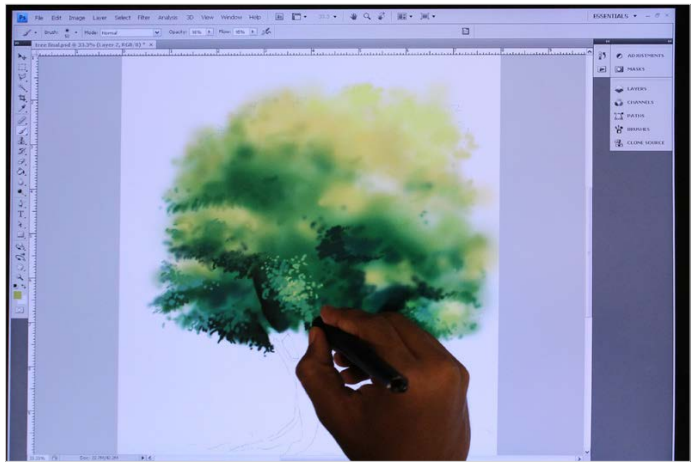

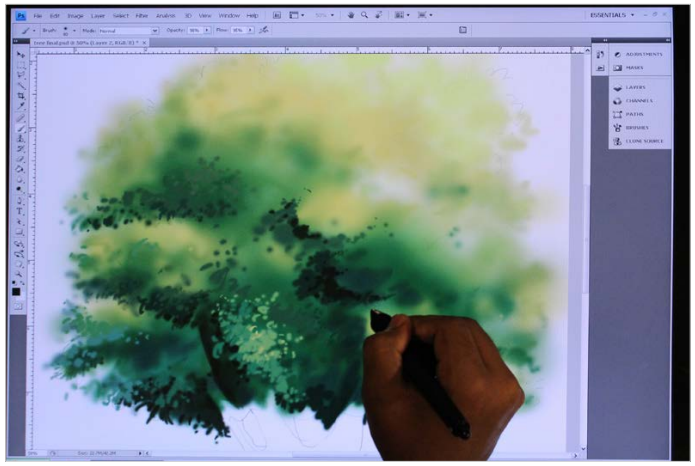

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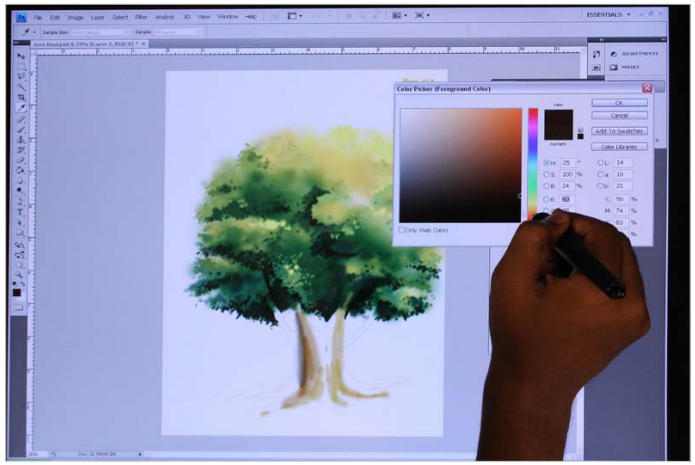

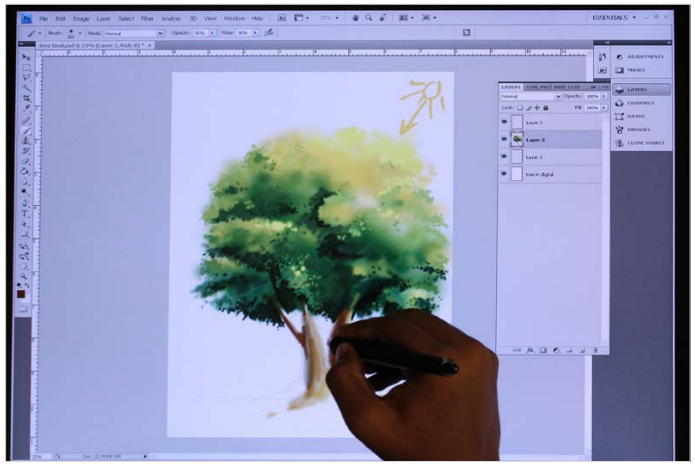

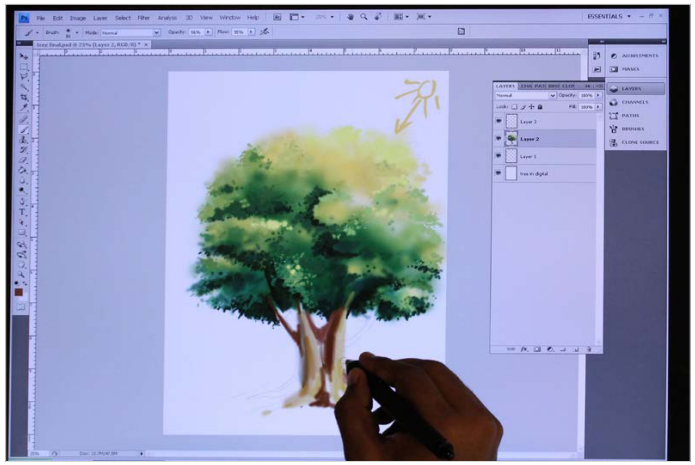

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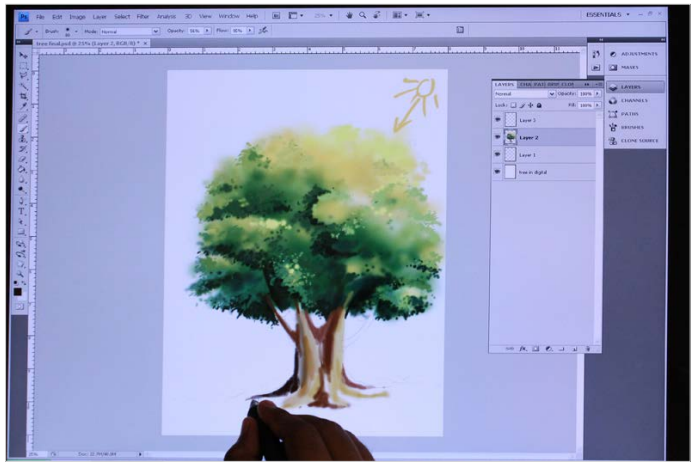

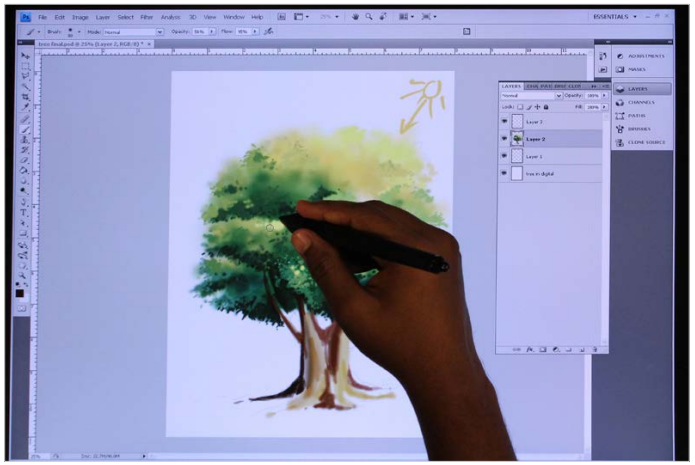

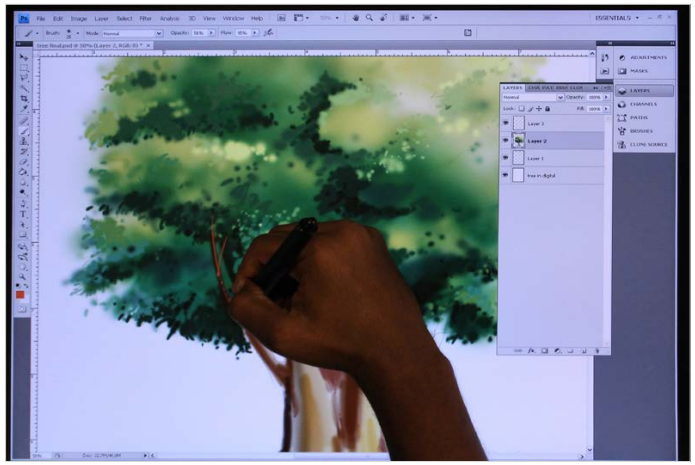

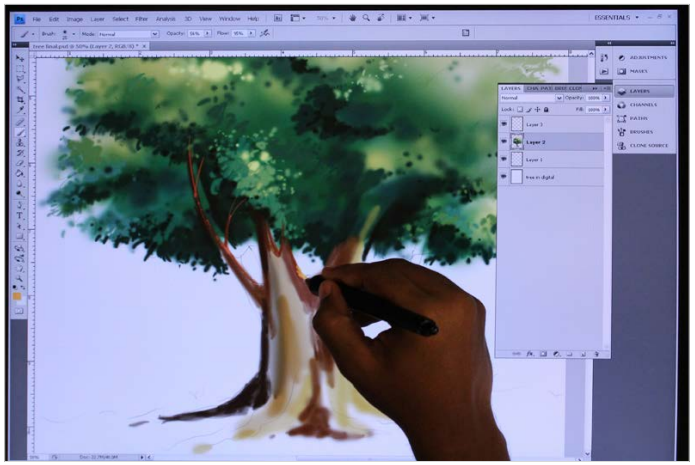

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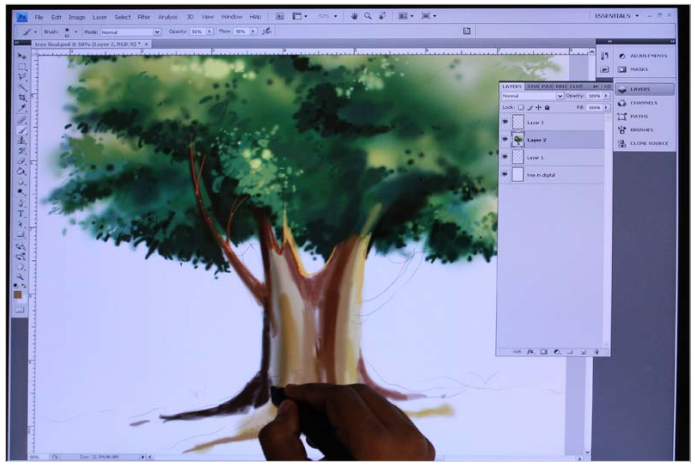

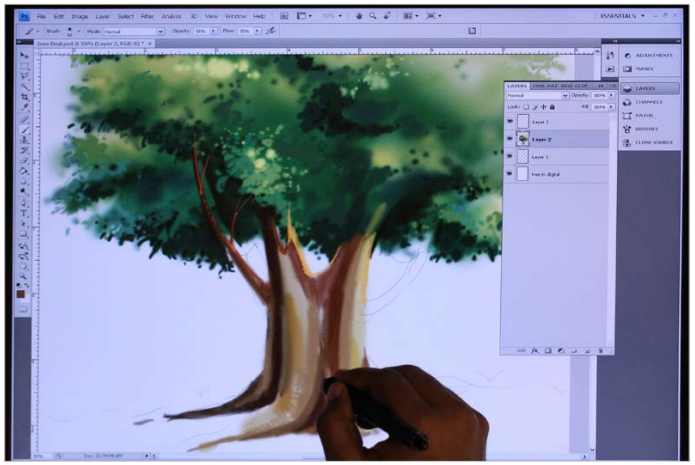

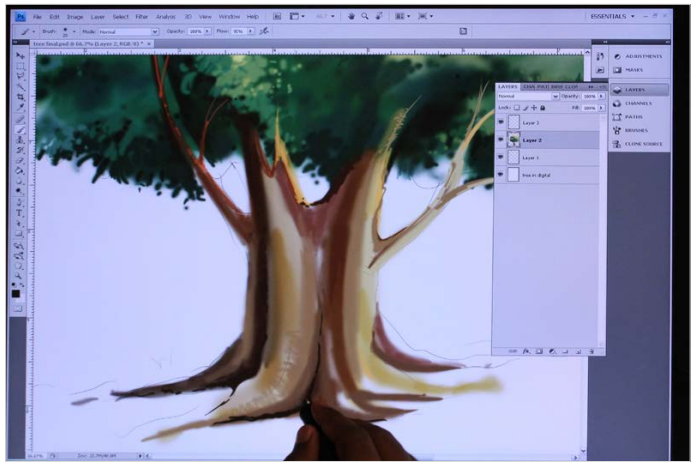

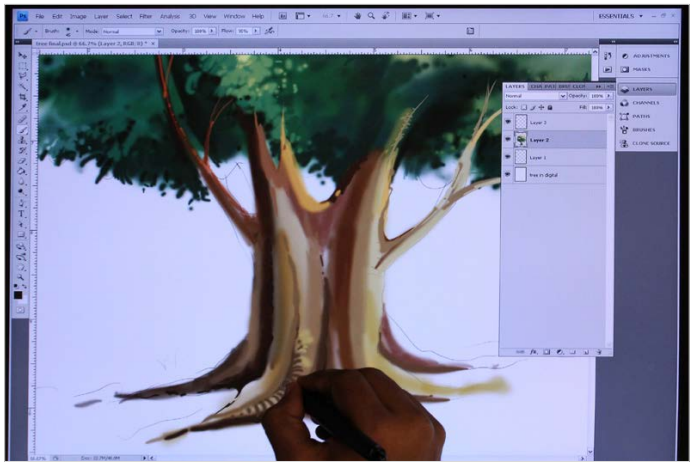

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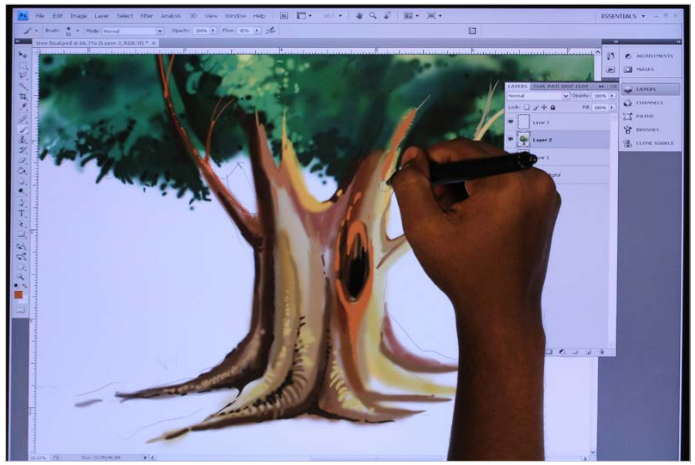

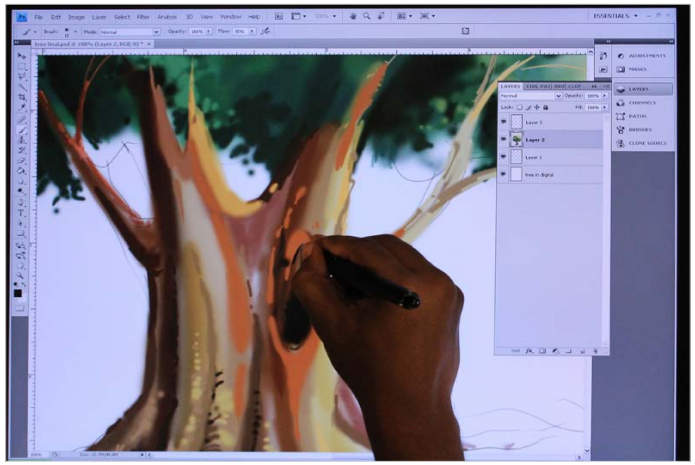

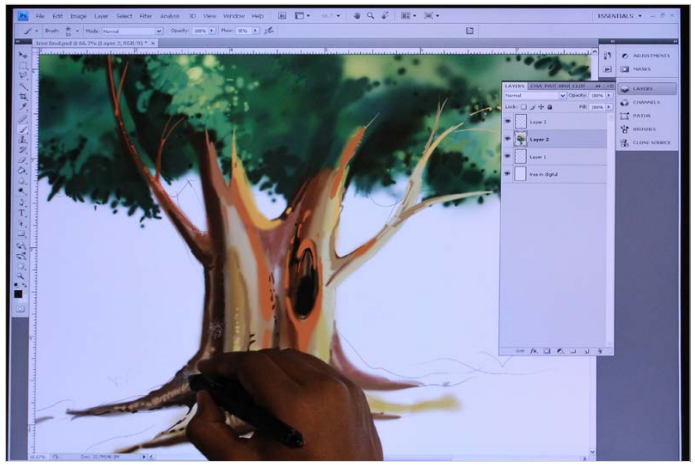

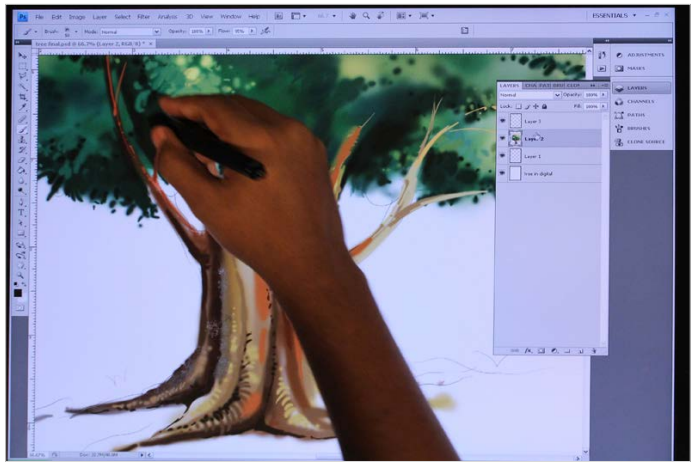

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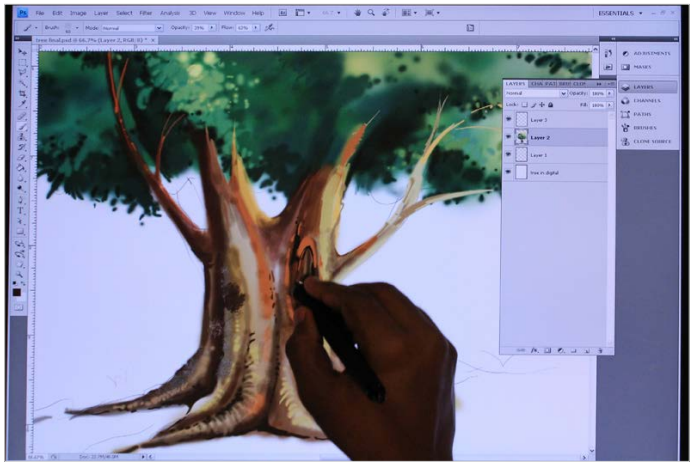

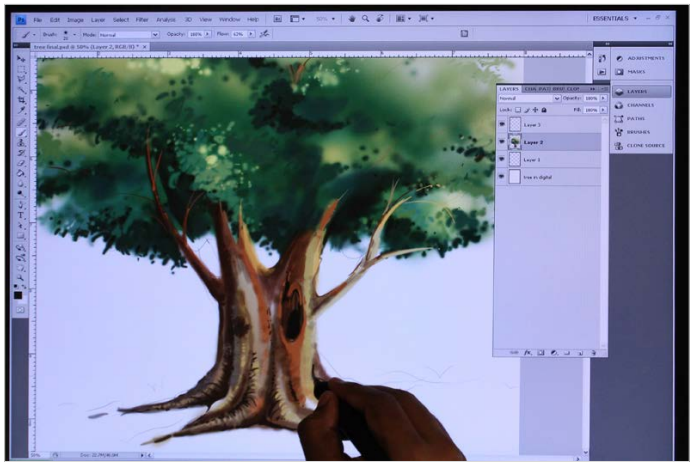

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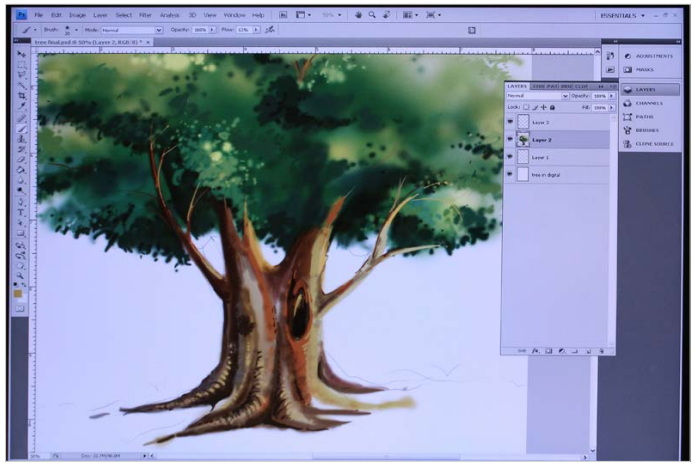

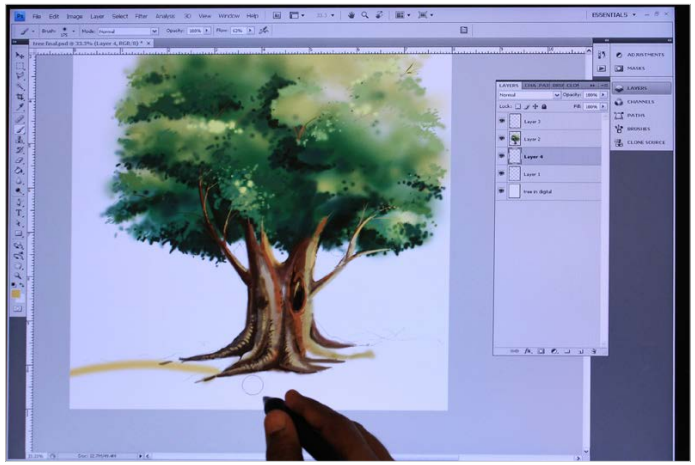

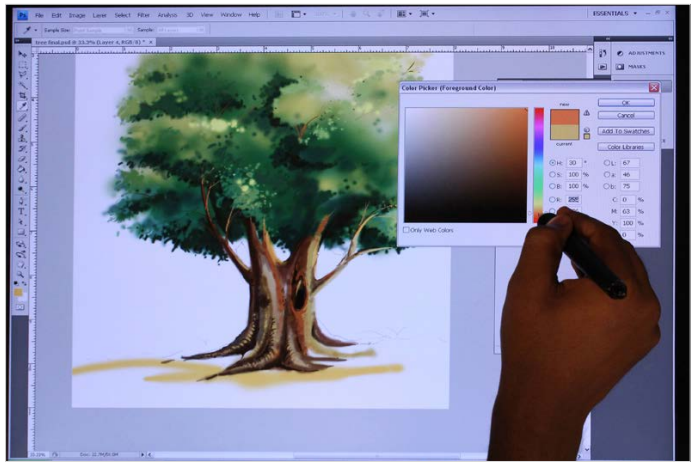

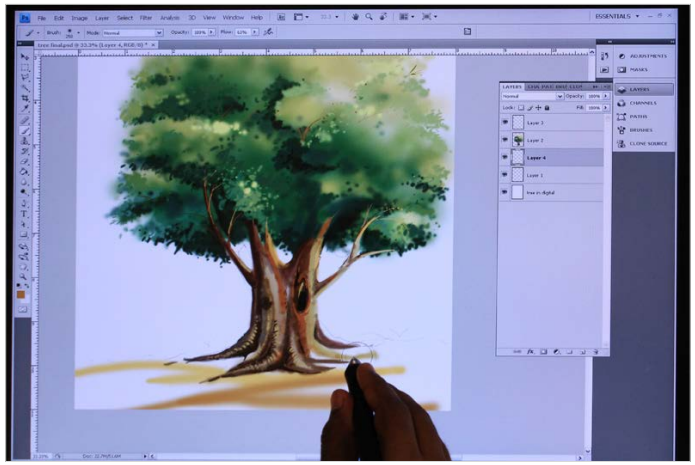

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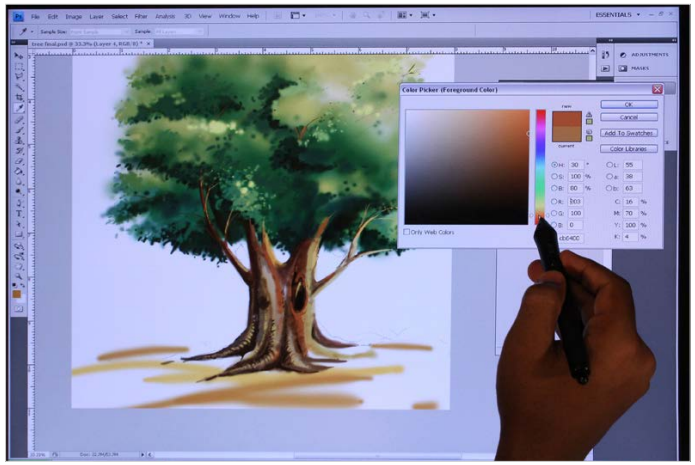

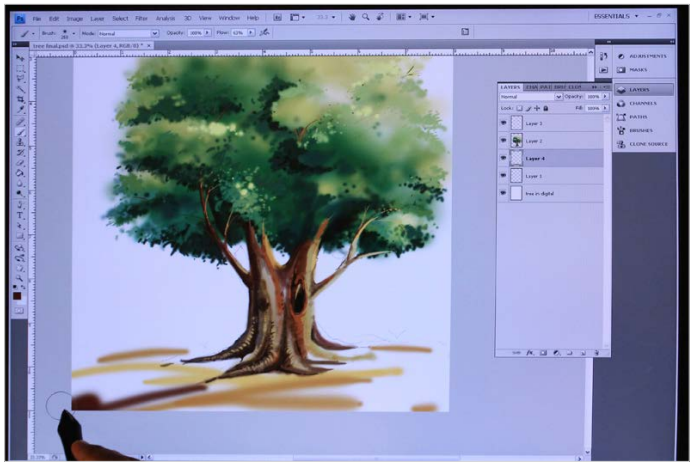

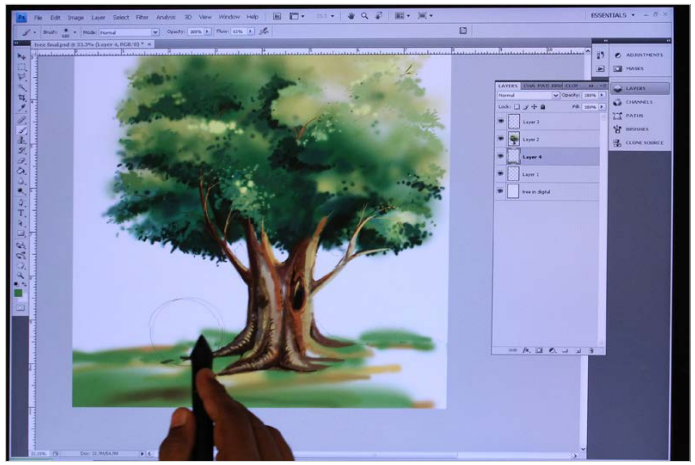

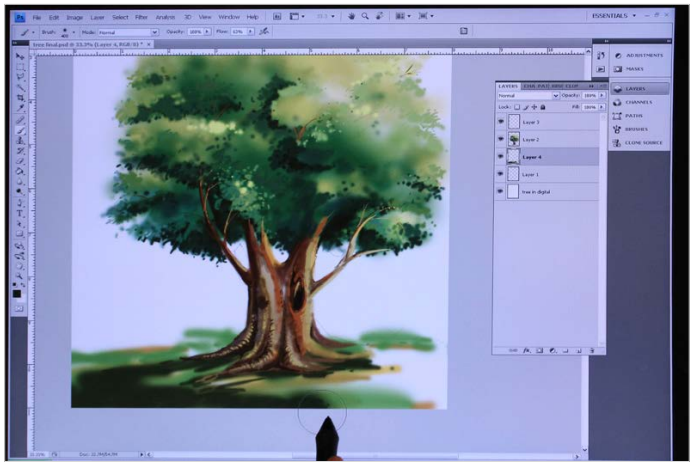

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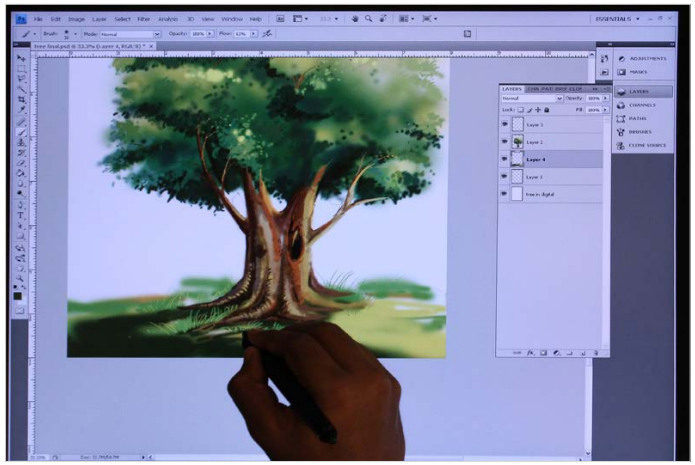

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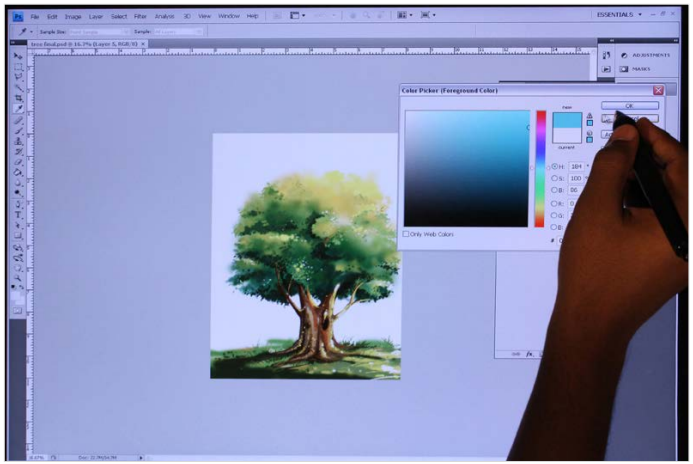

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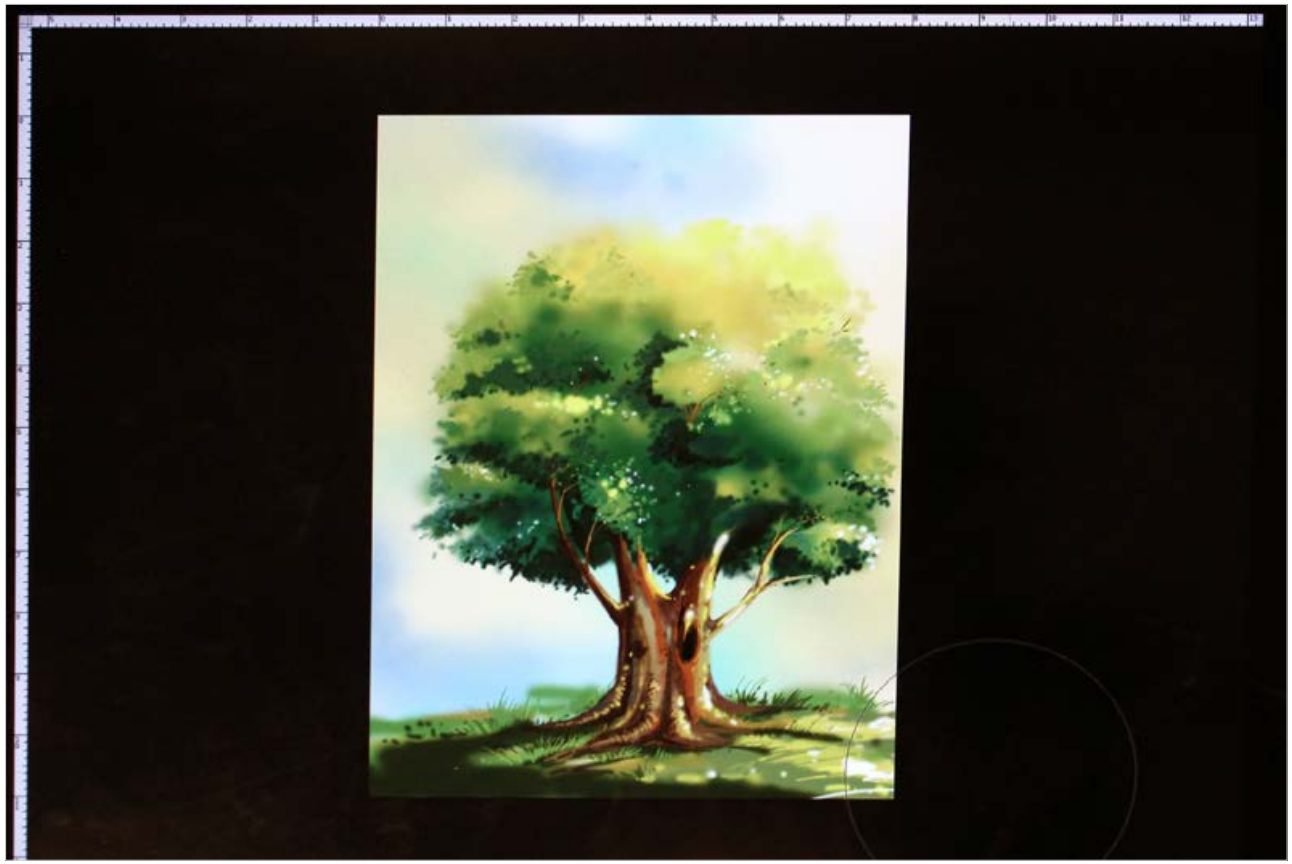

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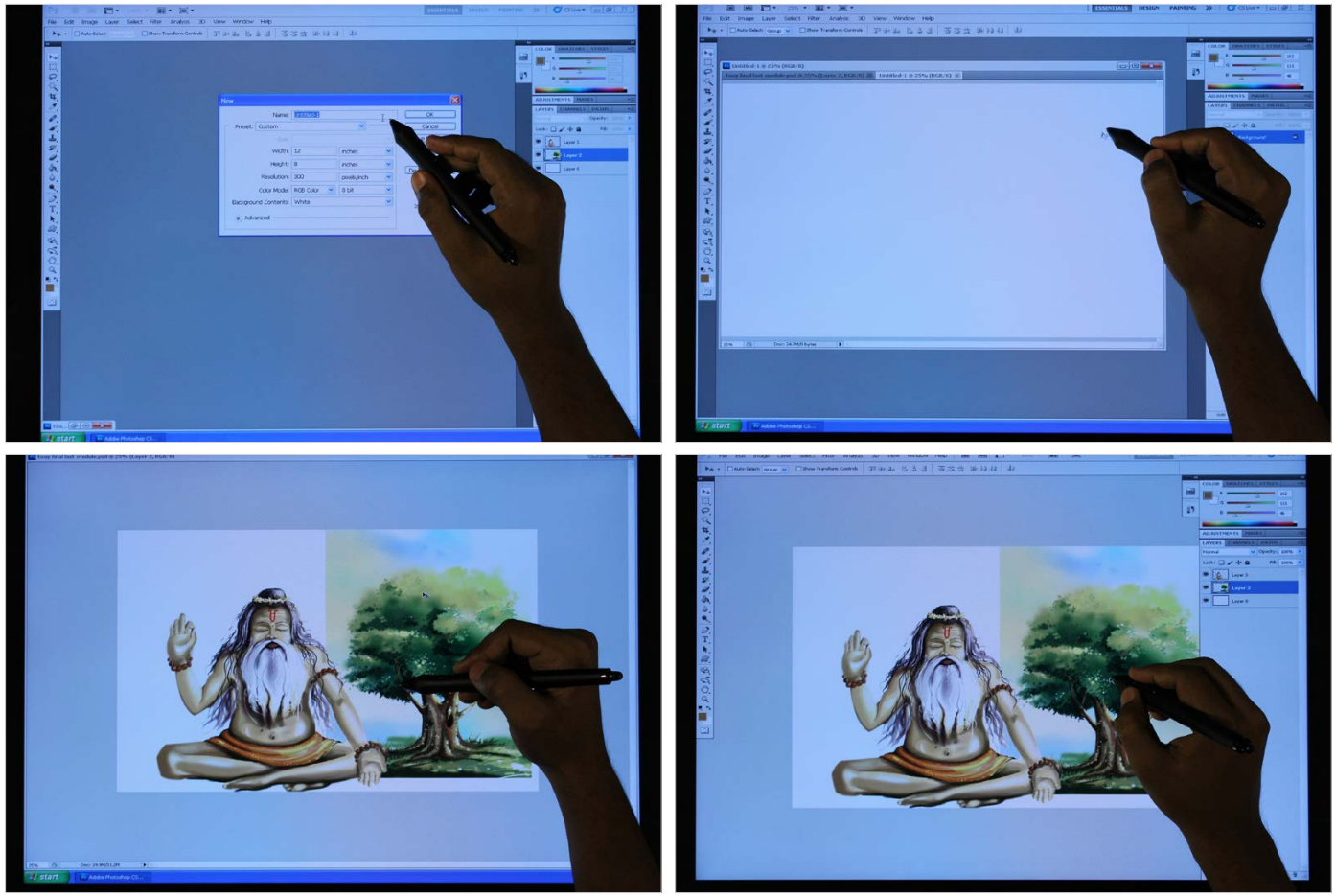
Digital Composition of Sadhu under Tree



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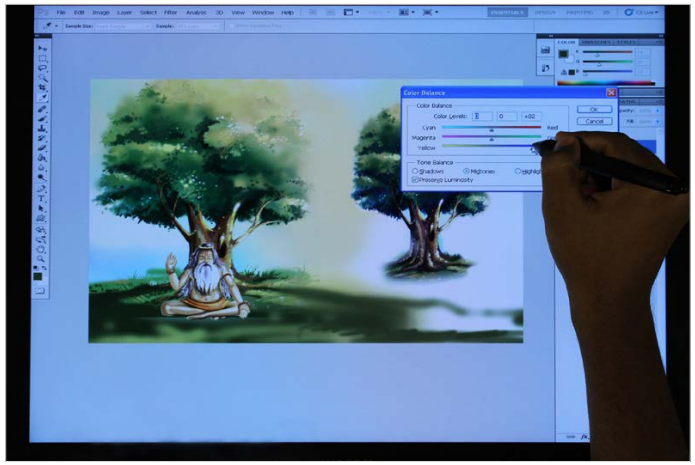

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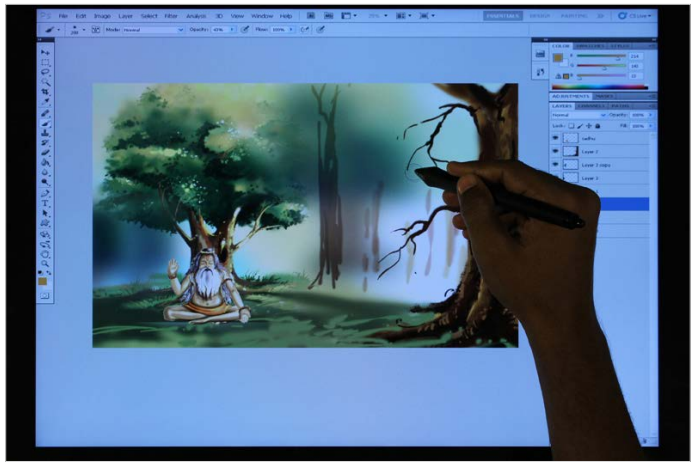

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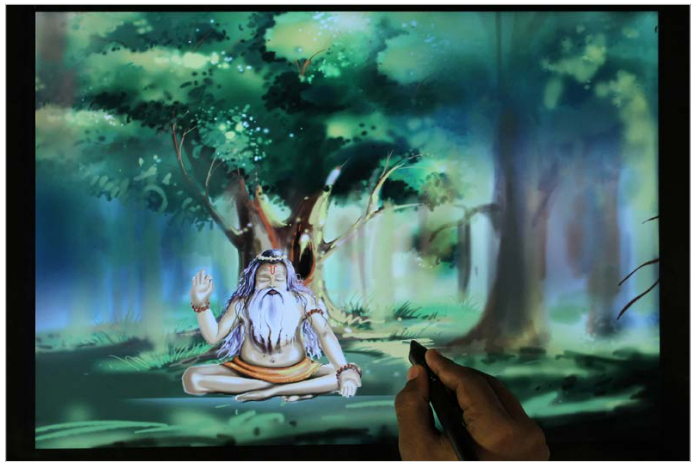

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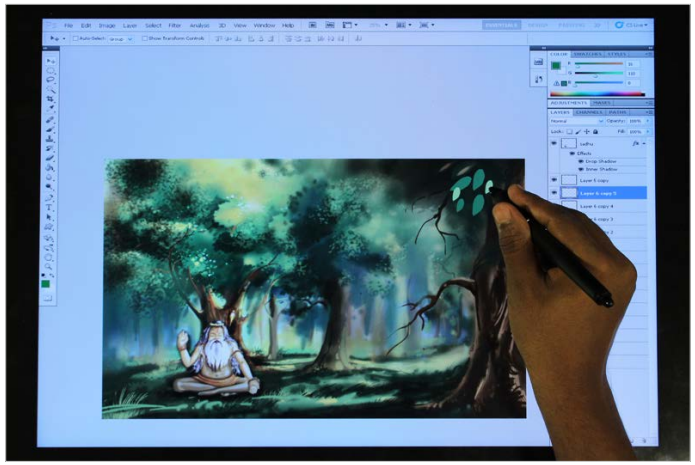

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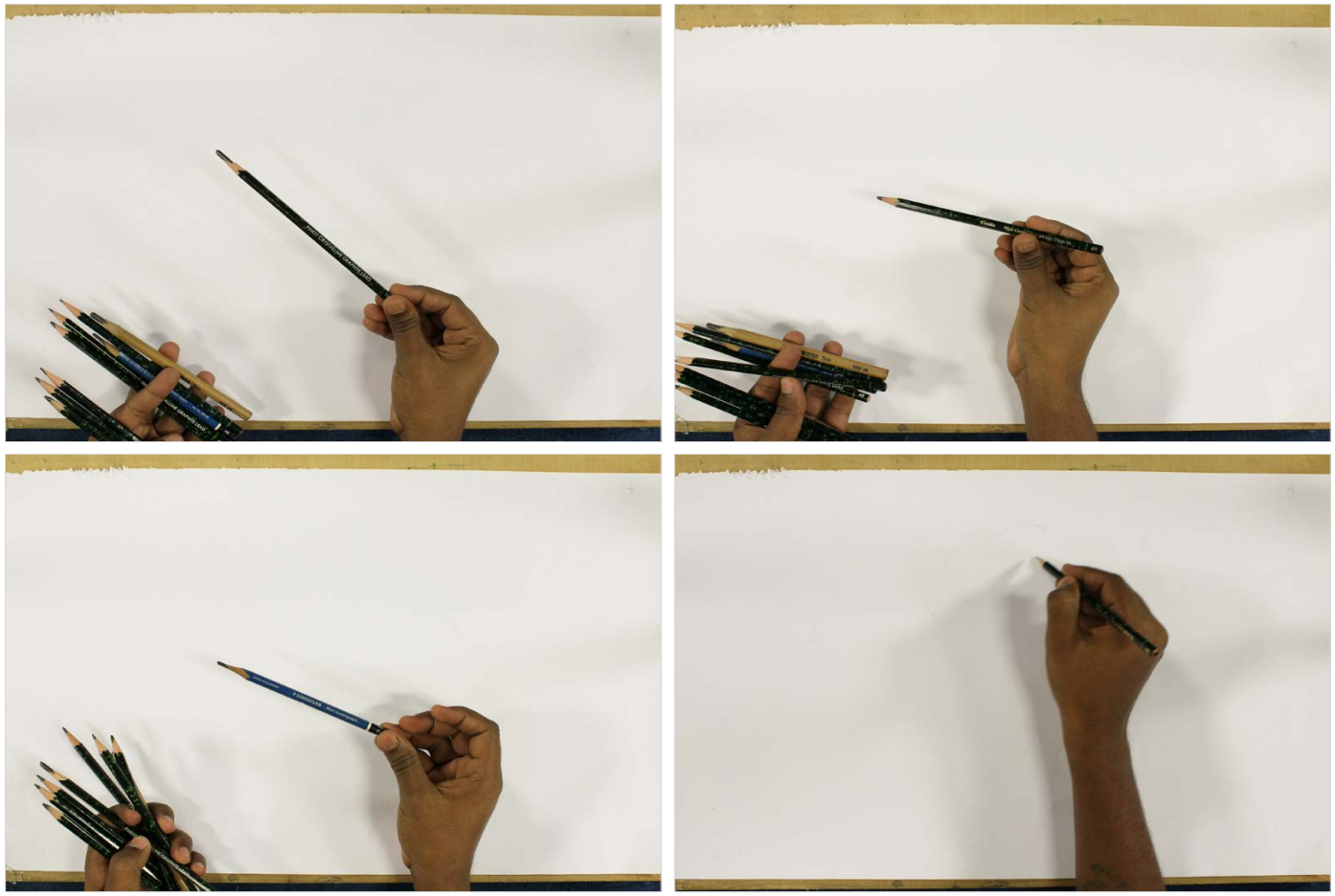

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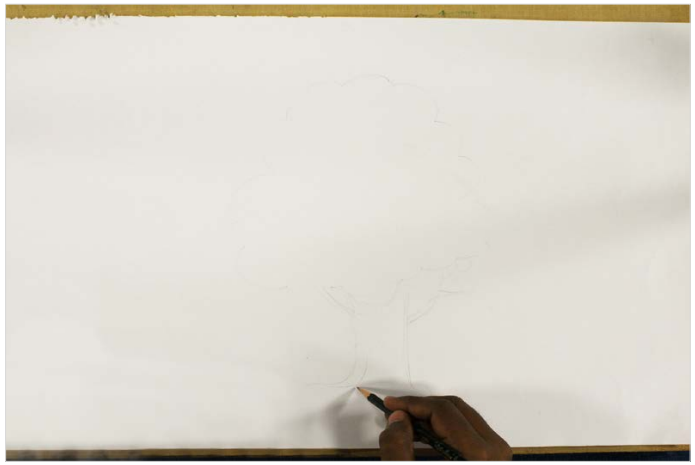
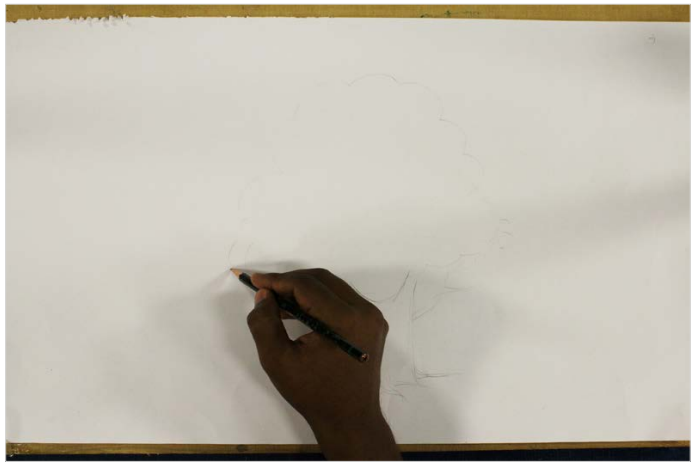
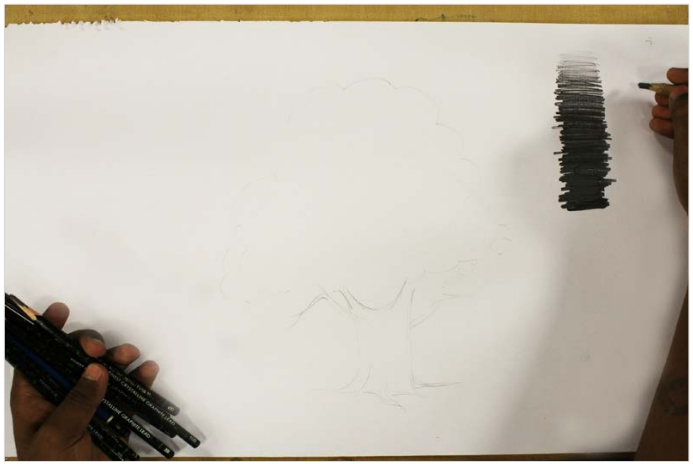
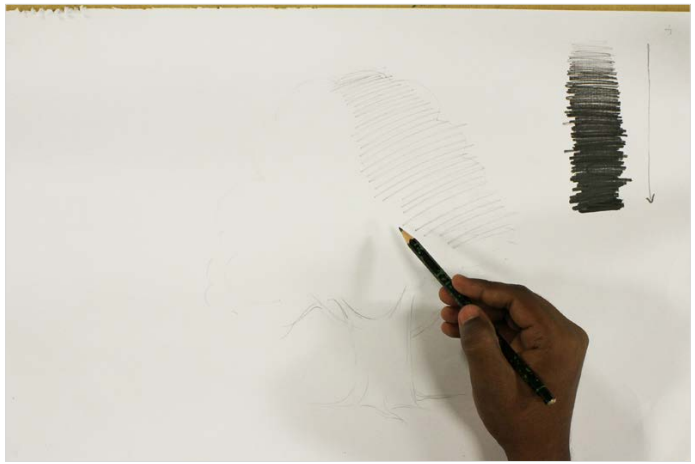

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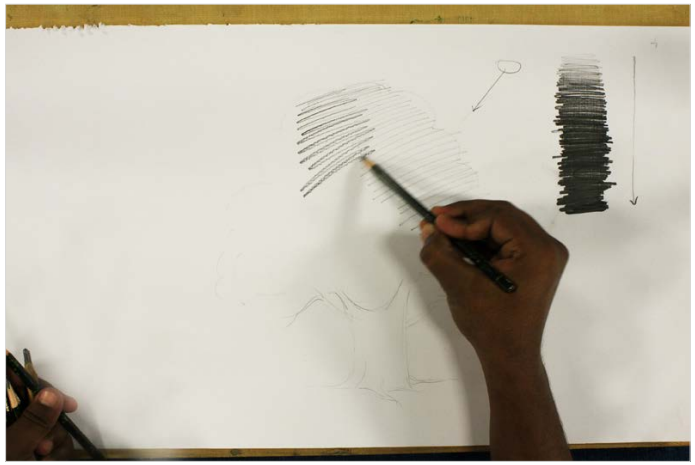
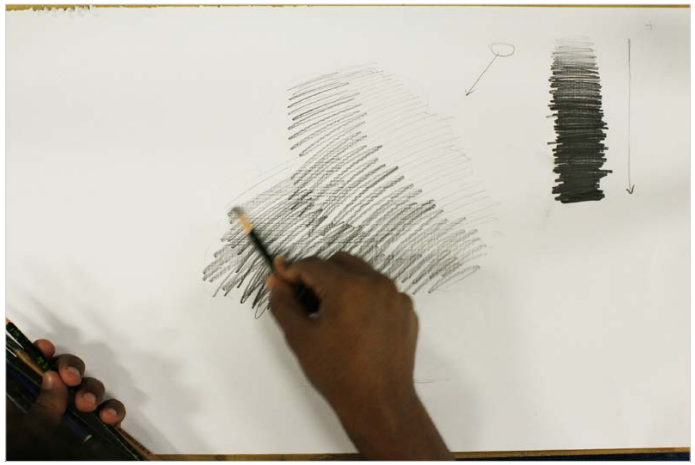

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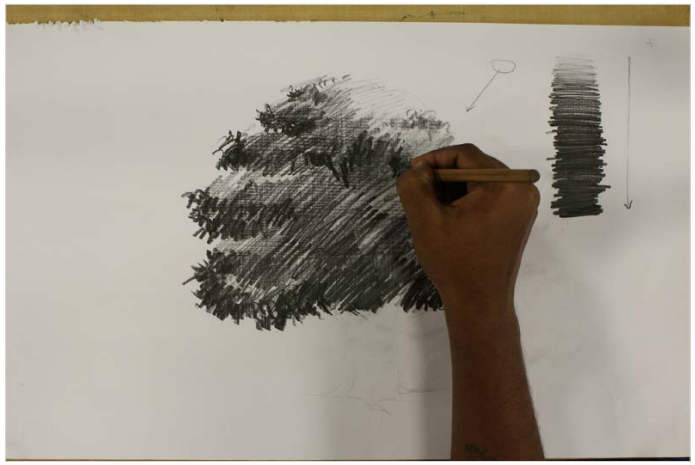

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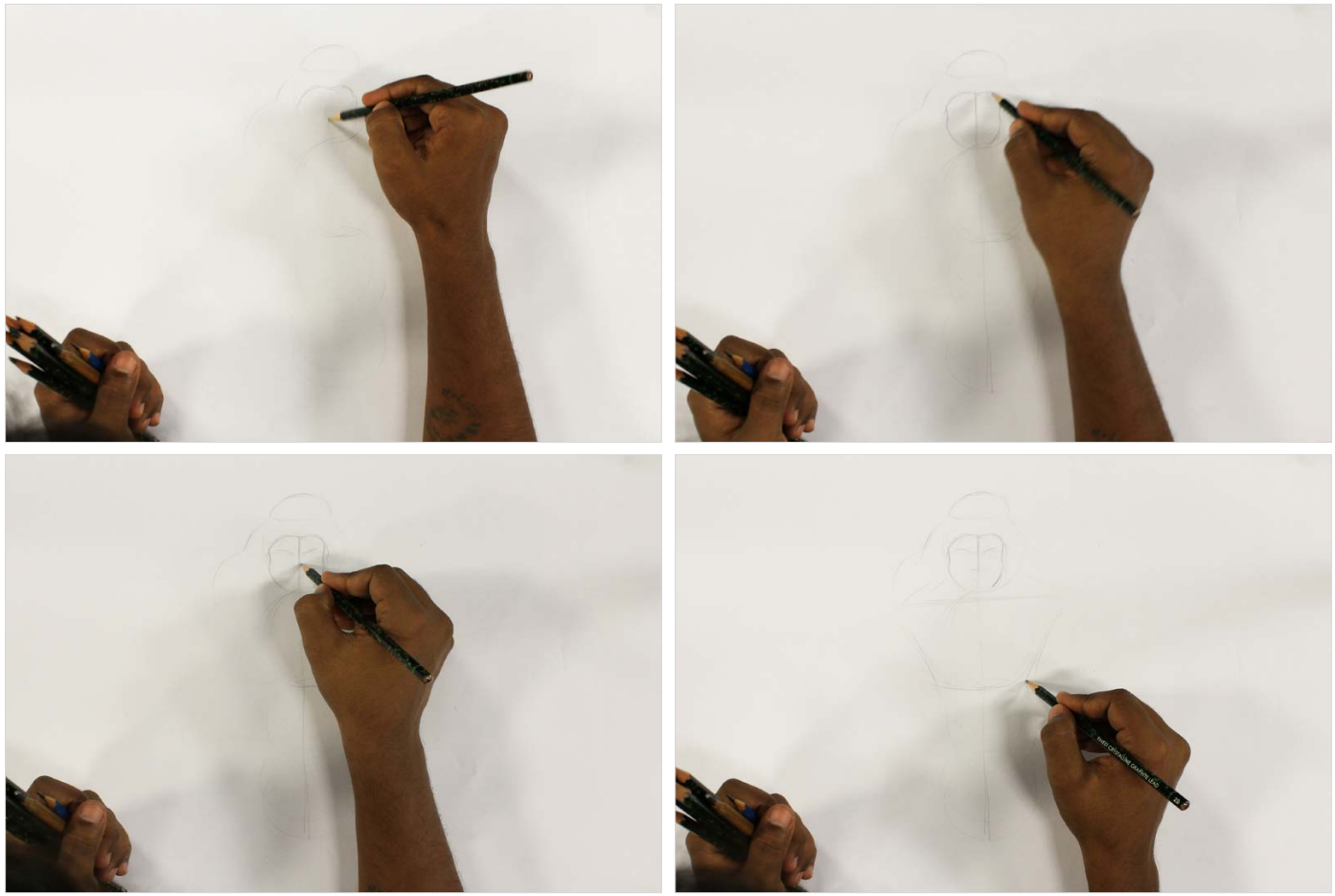

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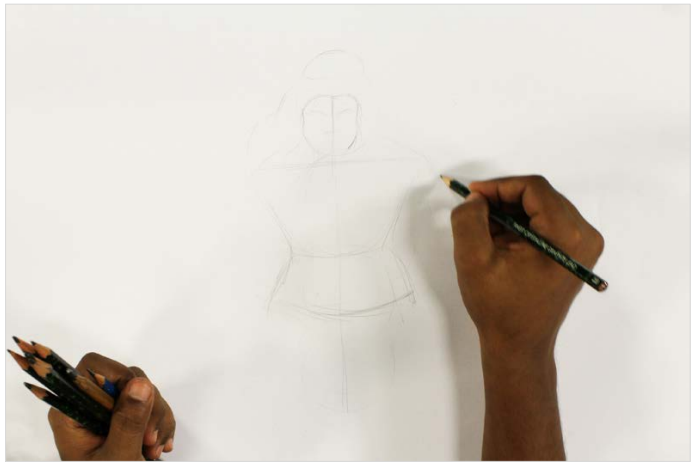

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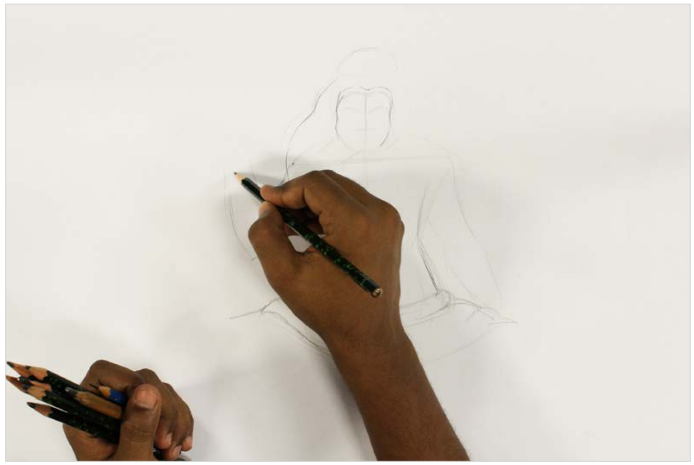
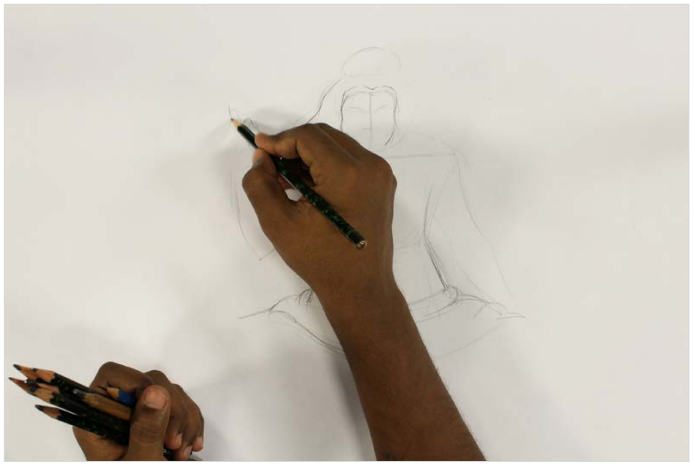

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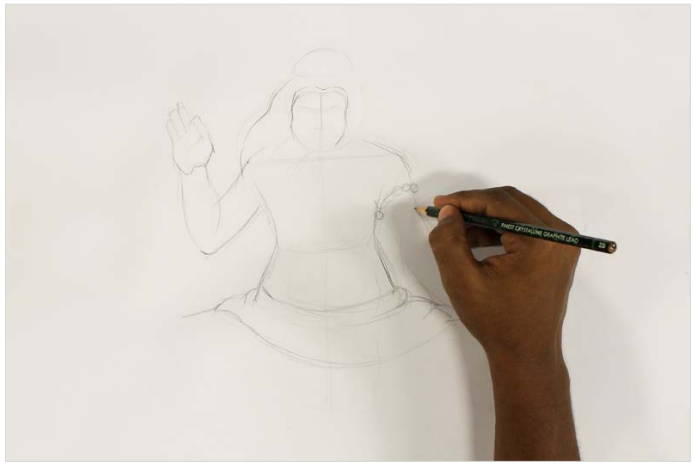
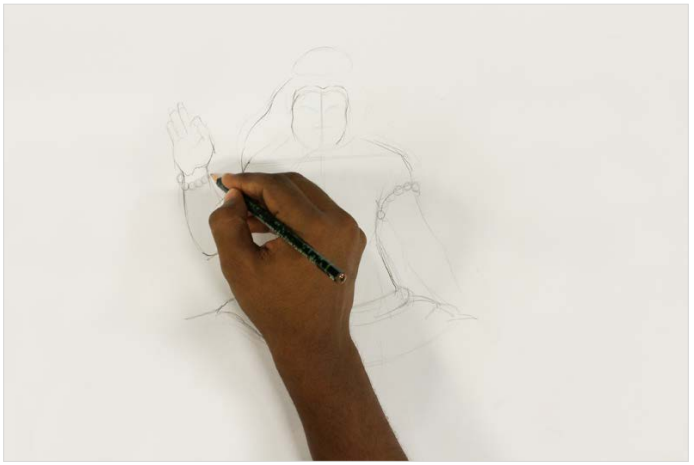

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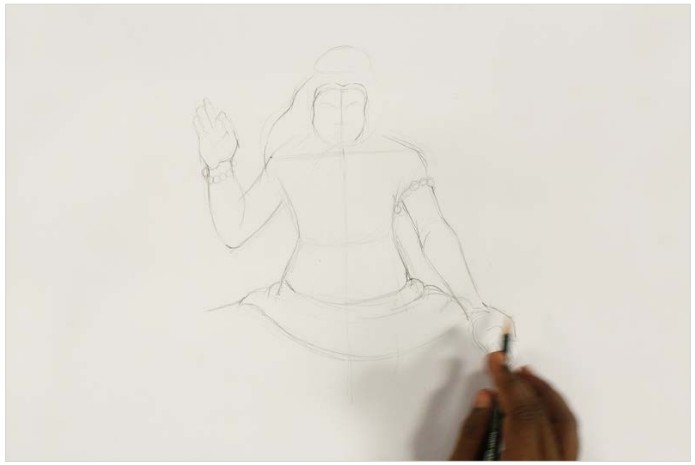

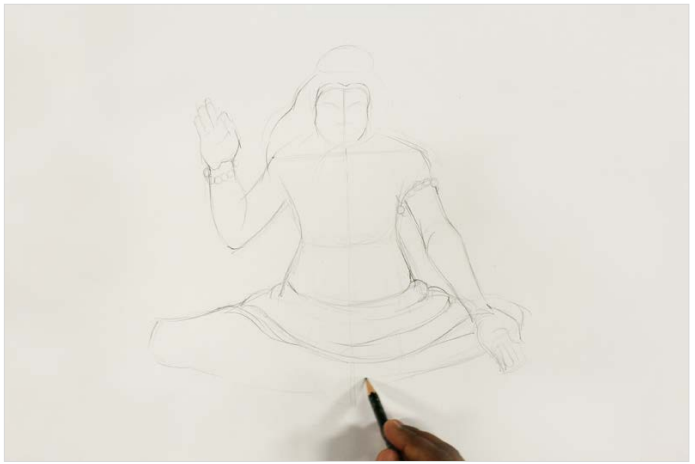
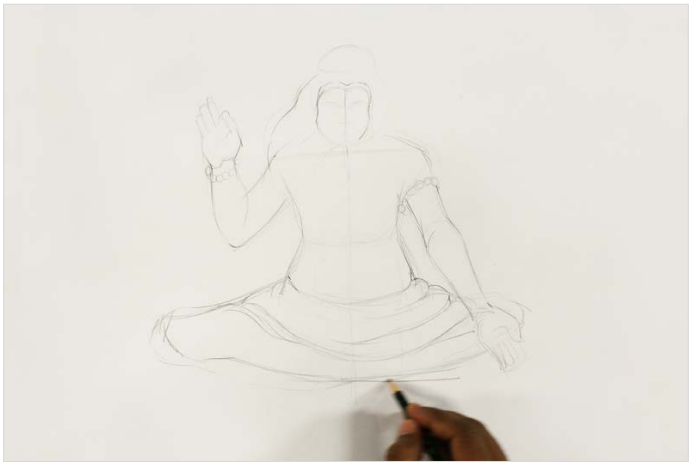

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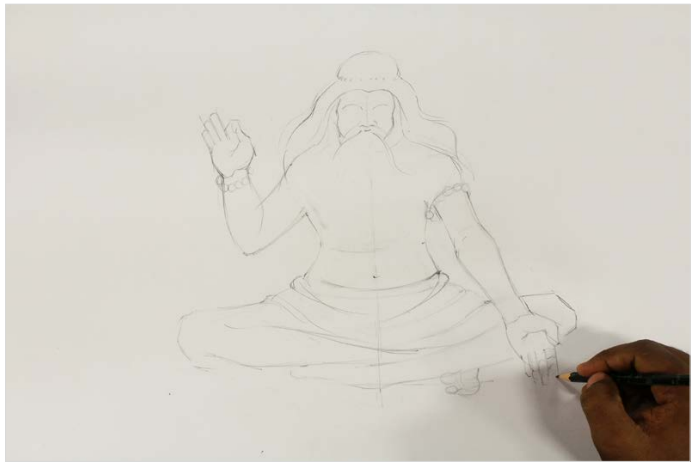

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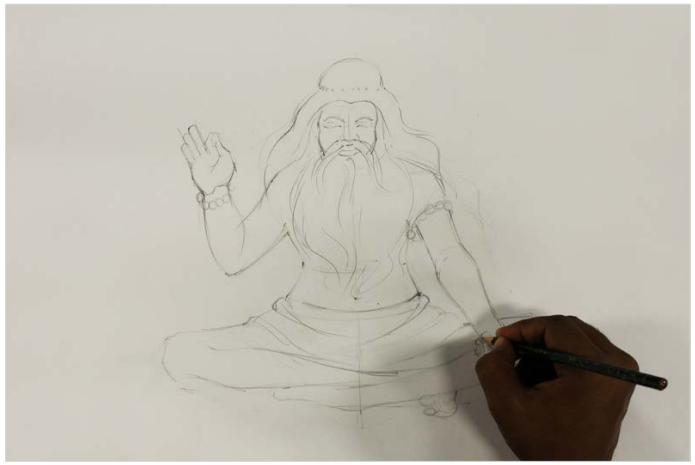

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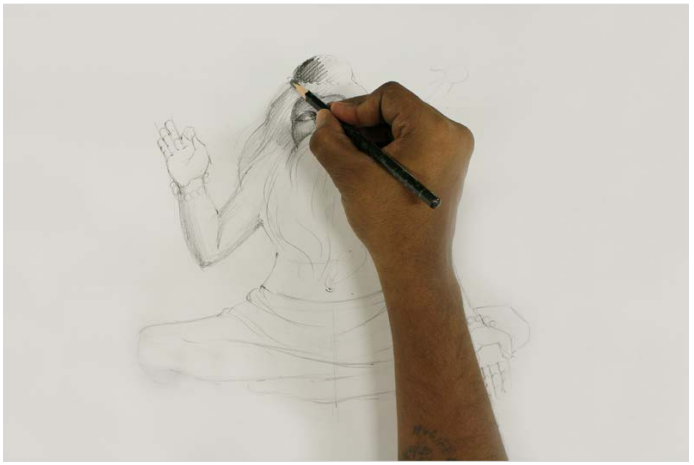

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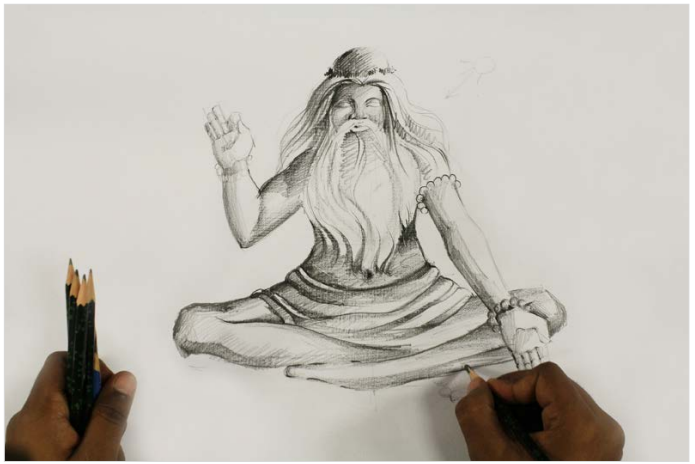

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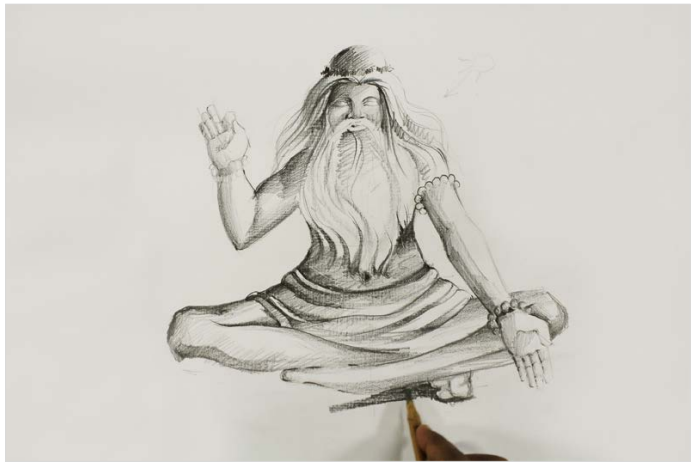
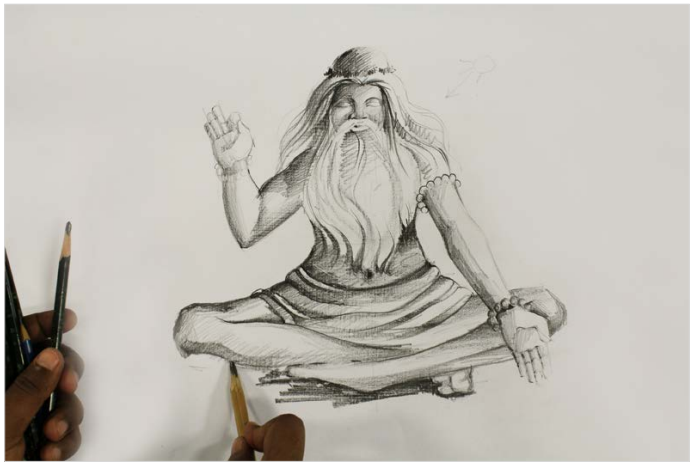
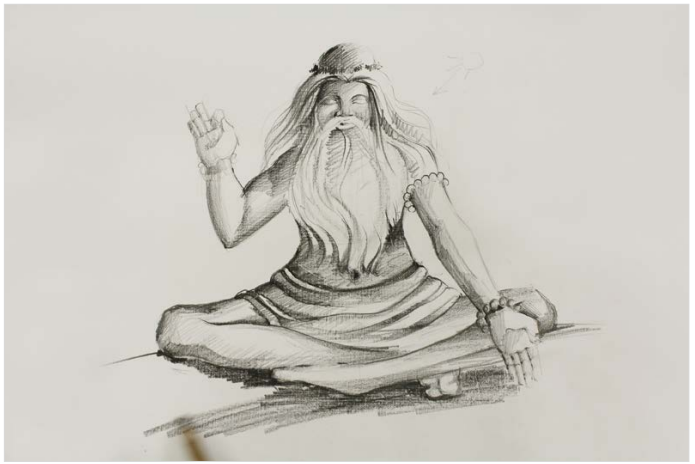

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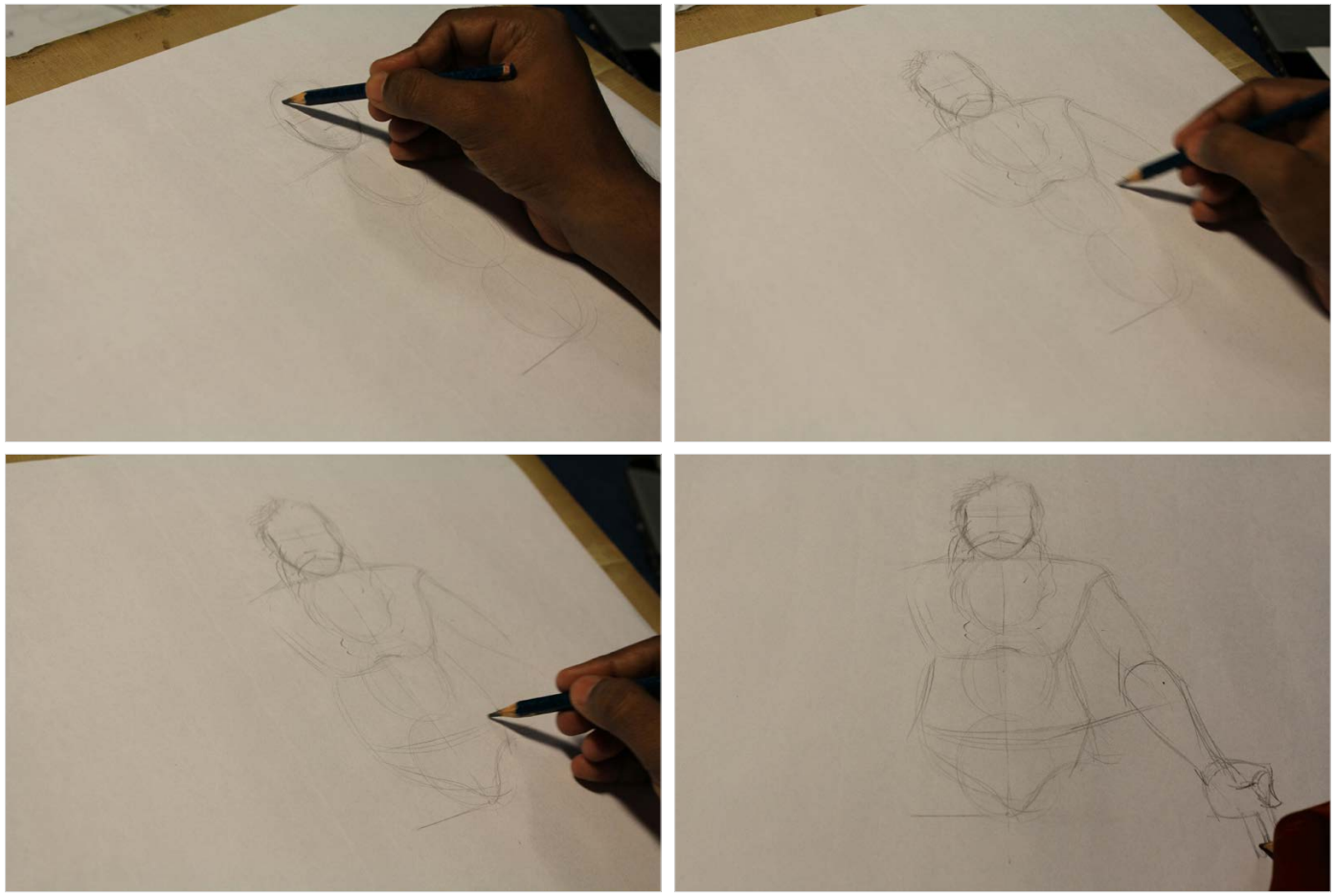
Water Color Illustration of Sadhu



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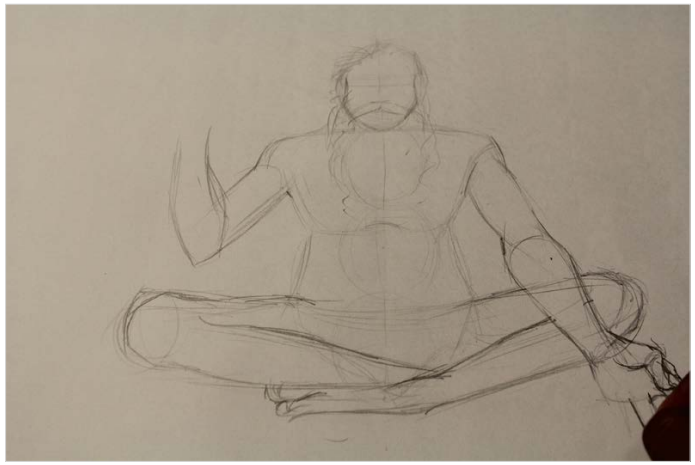
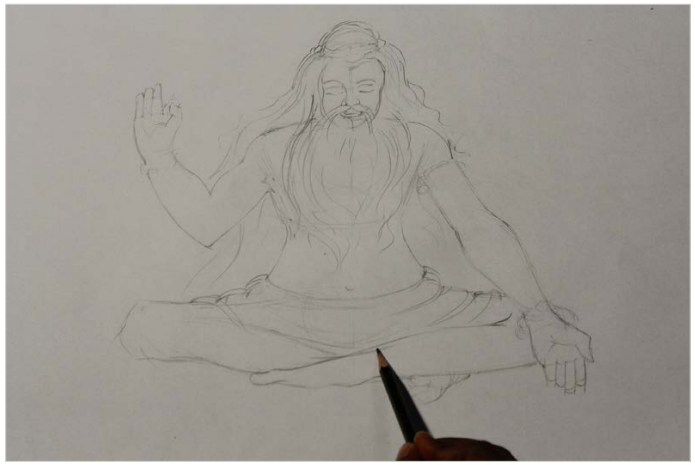

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Water Color Illustration of Tree

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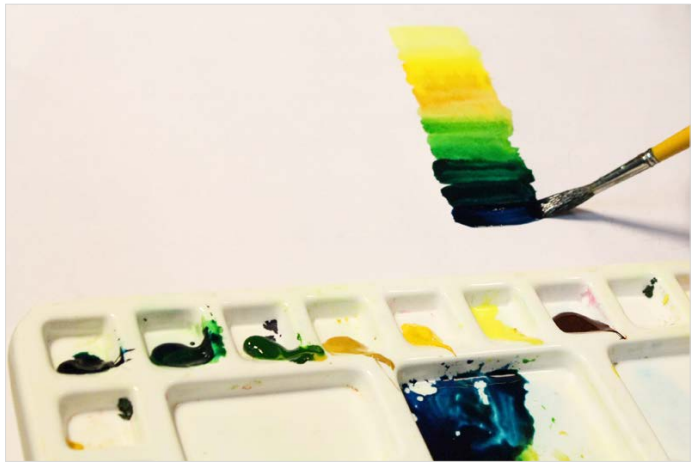

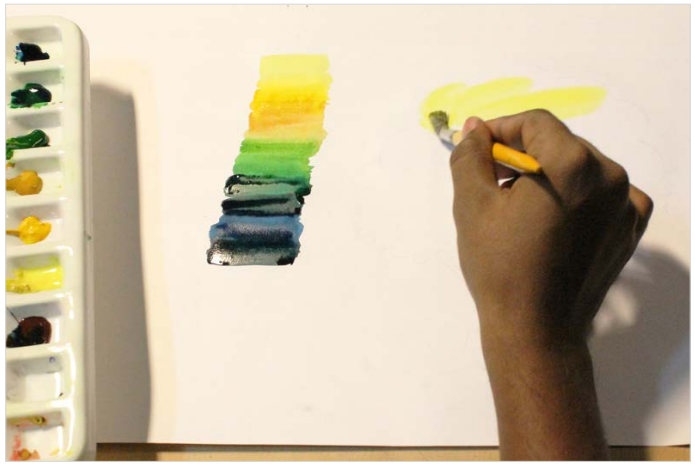

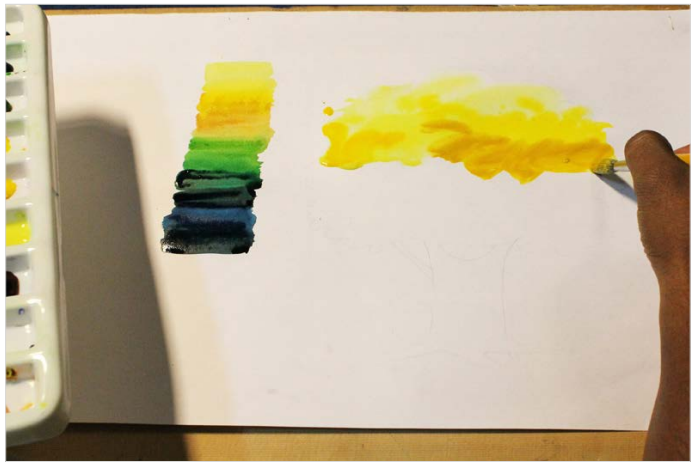

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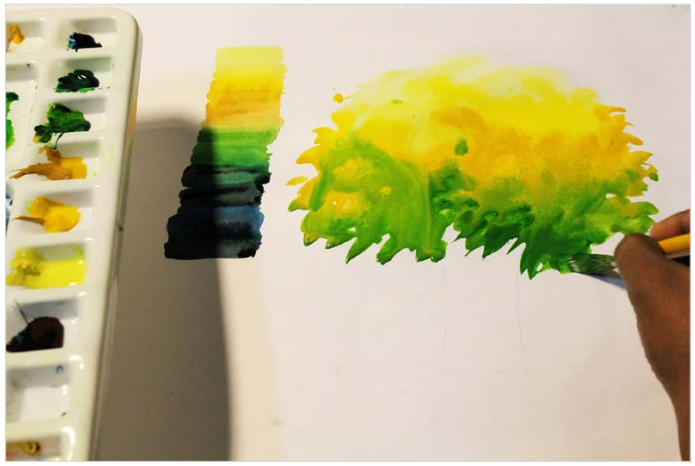
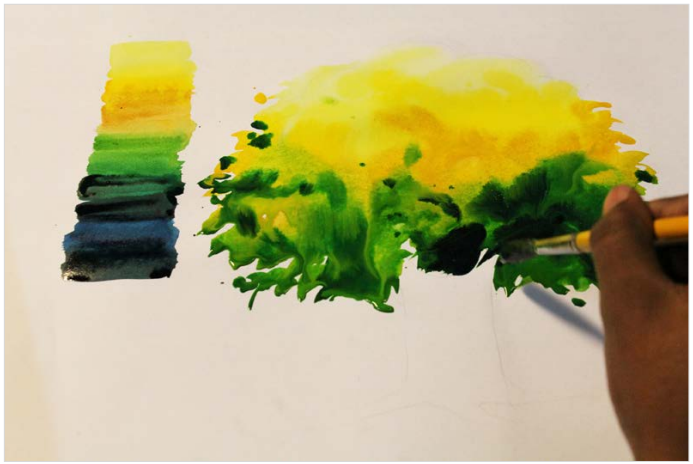

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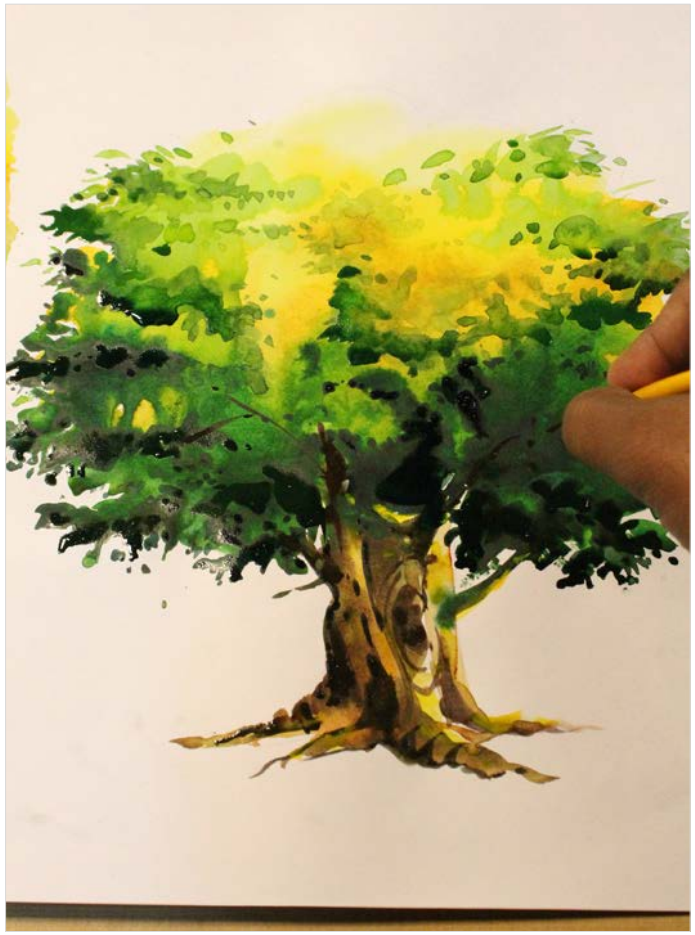

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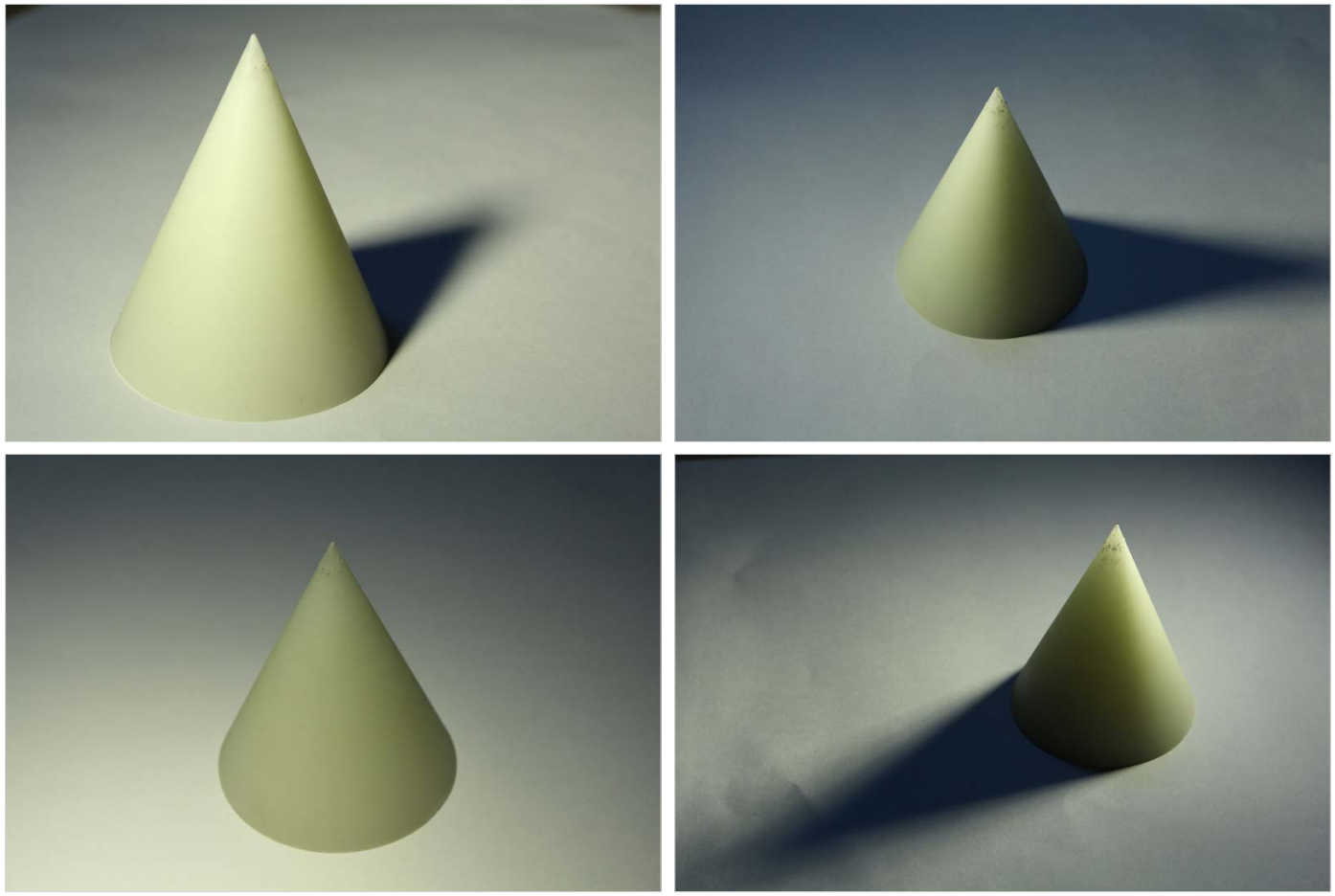
Light and Shade on Cone



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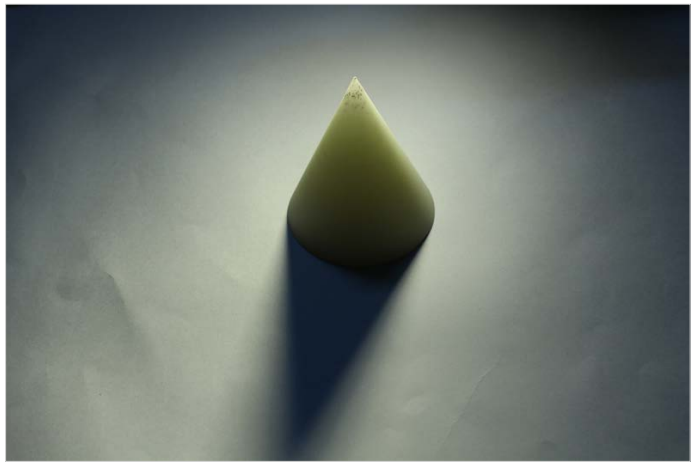
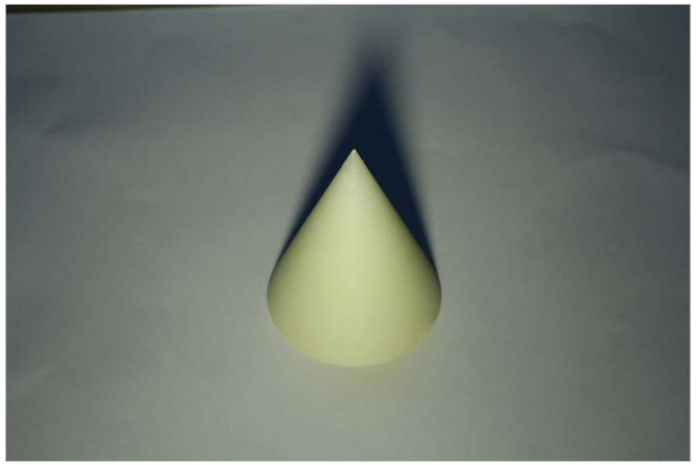
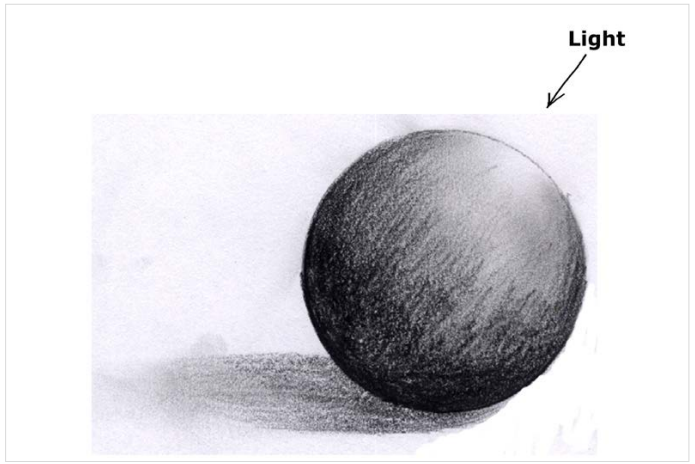
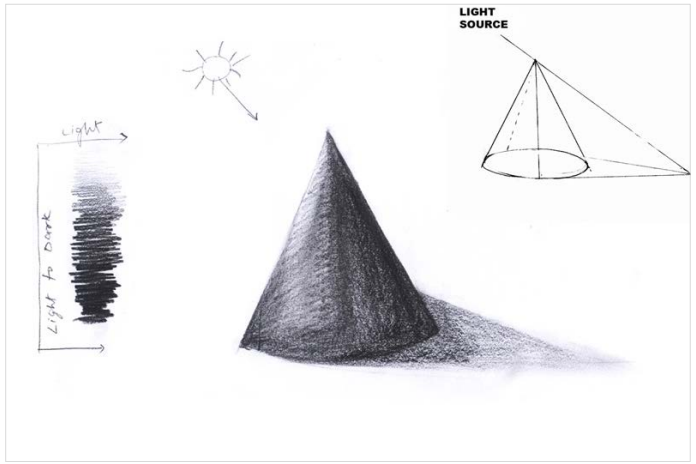




Source:
https://www.dsource.in/course/digital-illustration/final-images/light-and-shade-cone





1. Introduction
2. Tree Module
3. Sadhu Module
4. Composition of Sadhu under Tree
5. Gautam Kumar's Digital Illustration Works
6. Final Images
   6a. Holding Positions Final
   6b. Brushes Pencil Final
   6c. Illustration Techniques
   6d. Light and Shade on Cone
7. Video
8. Contact Details

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Source:
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Video

Part 1-Drawing Tree (Pencil Shading)

Part 2-Drawing Tree (Water Colour)

Part 3-Drawing Indian Sadhu (Pencil Shading-1)

Part 4-Drawing Indian Sadhu (Pencil Shading -2)

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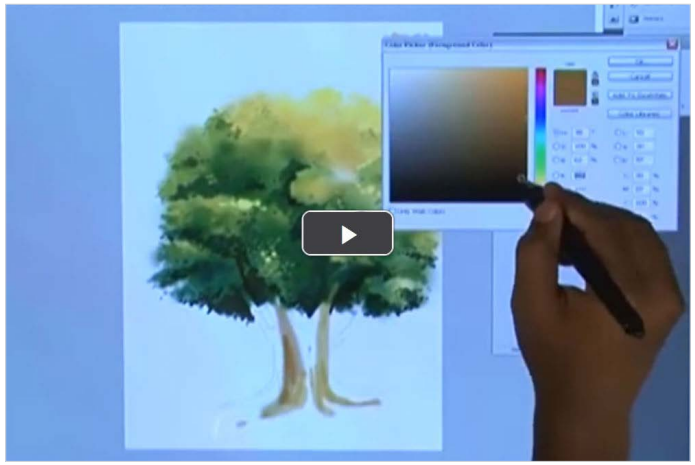
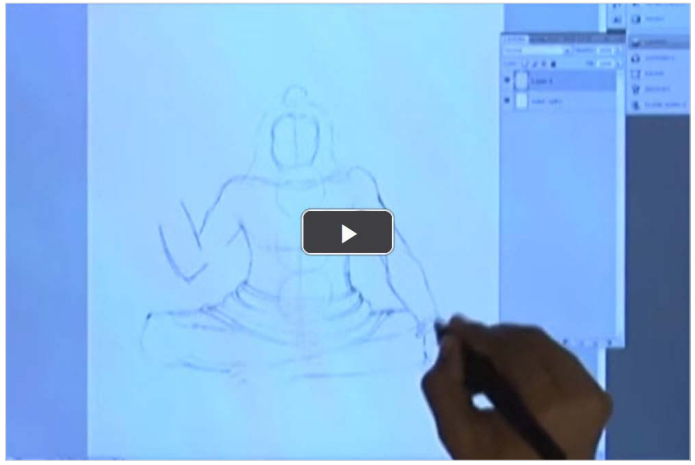
Part 5-Drawing Indian Sadhu (Water Colour)



Part 6-Drawing a Tree Digitally



Part 7-Drawing Indian Sadhu Digitally-Part I

Part 8-Drawing Indian Sadhu Digitally-Part II

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Part 9-Creating Sadhu Maditating in Forest

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Contact Details

This documentation for the course was done by M.Des. student, Gautam Kumar with Professor Ravi Mokashi Punekar, faculty at DoD, IIT Guwahati.

You can get in touch with Professor Ravi Mokashi Punekar at mokashi[at]iitg.ernet.in

You can write to the following address regarding suggestions and clarifications:

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